CAMERACRAFT

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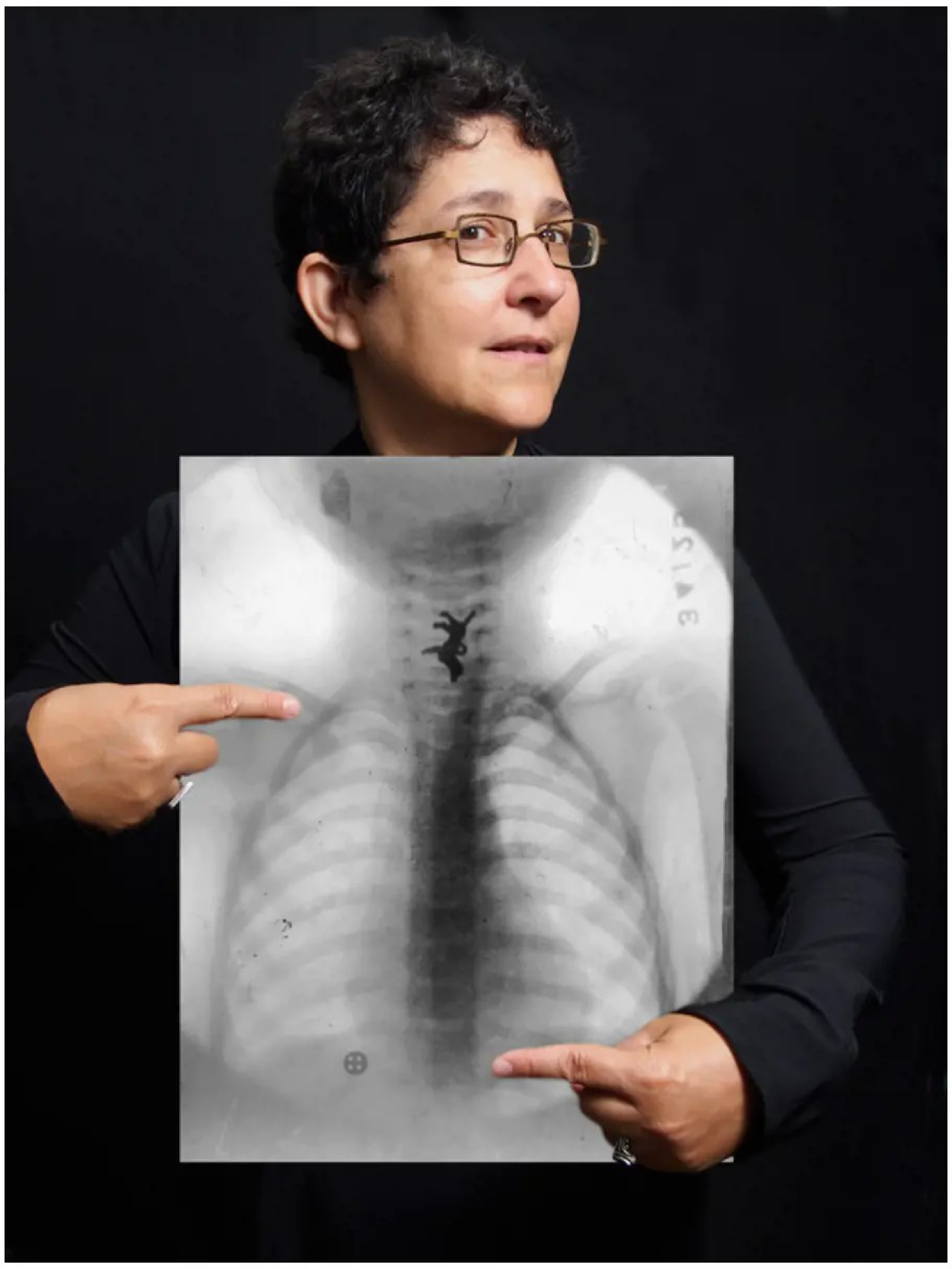
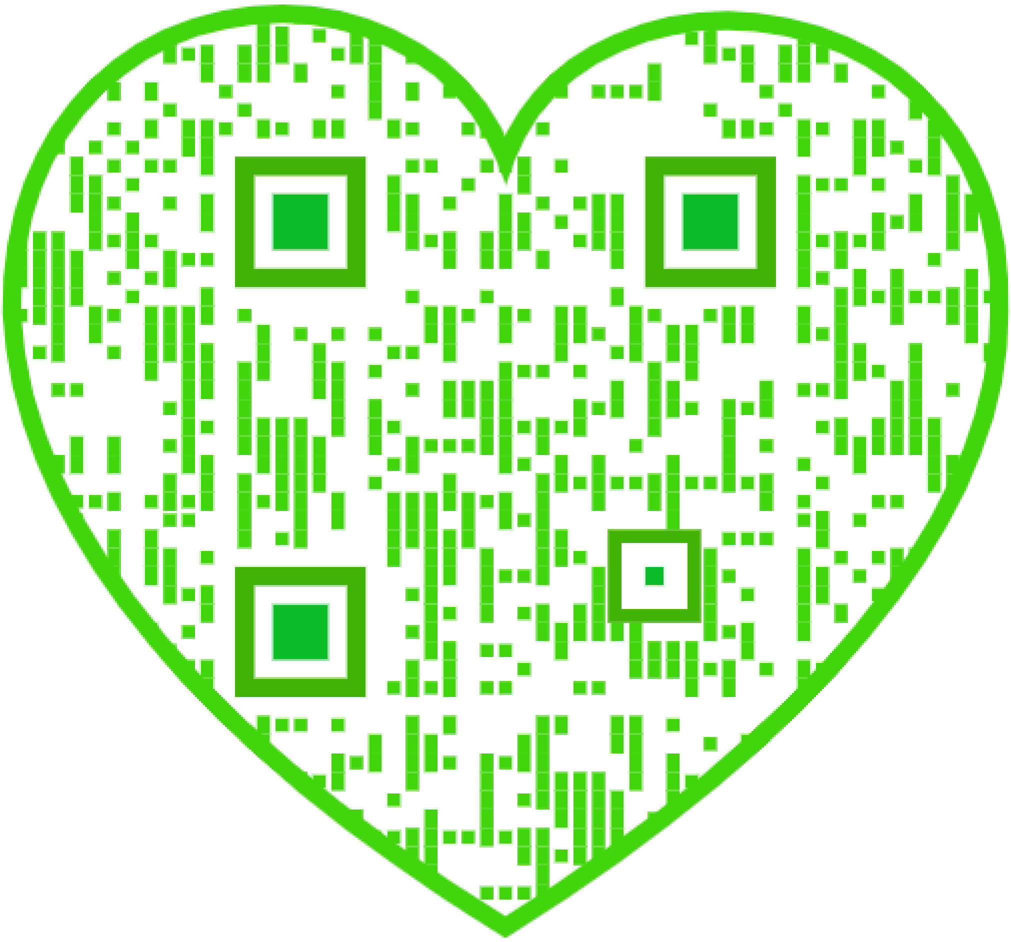
THE GUILD OF PHOTOGRAPHERS

ELENA DUDAR



DAVID H. WELLS

JANETTE HILL



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This is your last bi-monthly A4 printed edition of *Cameracraft*. It's taken a long time to make this decision. It's been thirteen years since the title, originally used for a seminal San Francisco magazine at the beginning of the 20th century, was revived here. It's never been an attempt to make money or even really earn a living, as there has always been something else keeping me afloat – contract publishing for photographic organisations, actual photography, print design and production, a second magazine, pensions, rental income from a pub and a shop unit, and AirBnB in my own house.

In 2017, The Guild of Photographers made an offer to prevent our magazine *ƒ2* closing when the company lost its arrangement to publish *Master Photography*. The deal covered the cost of fulfilment, boosting both the print order and the mail-out to the required level, with other subscribers and advertisers the source of a working margin. Since 2017 advertising has become scarce despite lower rates. Income has stayed fixed and costs have risen. The magazine had to become slimmer and lighter. Low-cost subscription deals had to end, but there are still many ongoing overseas subscriptions which make a net loss. It now costs over £10 per copy to post to the USA.

All **USA subscribers**, thanks to a postage hike last issue now costing over £60 ($75) per year, will have print subs ended and transferred to a longer period of digital subs.

During all this time I have, as the owner and publisher, seen Icon Publications Ltd's already minimal profit turn into an actual loss. This has been despite paying myself nothing, justifying the work put in on the grounds that I had retired and *Cameracraft* was a good way to keep busy and in touch. It's .

I've had amazing support from all my voluntary contributors, and from the community of photographers which makes up The Guild – by no means all professional in recent years, but all aspiring to very high standards. The Guild started as a mostly professional wedding and portrait group around the same time my own company set out to publish photo magazines, and I worked with its founders Ian Gee and Roy Doorbar on their newsletters and training manuals.

I have to thank Steve and Lesley Thirsk for remembering this, and the later period where The Guild under different ownership brought in hundreds of readers for *Freelance Photographer*. They turned those hundreds into thousands at a time when other organisations were diminishing by the month.

With relentless postage price increases, mitigated by the superbly keen pricing and fast delivery of Stephens & George printers in Merthyr Tydfil, it has finally become impossible to produce a bi-monthly printed magazine within a viable budget. Producing *Cameracraft* has taken up over half my time, more if you count thinking, admin and daily interactions. To create a bi-monthly PDF edition similar to the print edition would take exactly the same days, weeks and months out of my year.

Publishing more articles on line, and making a very different format of PDF easier to view on small screen devices, would enable me to be much more timely and use time flexibly without deadlines.

There are other ways forward and as we go to press I am discussing these. The *cameracraft.online* content will definitely offer many more articles, whether news, reviews, techniques, ideas or introductions to the work of photographers worldwide. Subscribers will be given options to make sure they do not lose out. In the past I have seen several respected titles just close down, and I've rescued some owners and readers from financial loss by taking over outstanding subs (*Bronica Format*, *Nikon Format*, the Minolta Club, *Cash From Your Camera* and more).

Look for news at *https://cameracraft.online* – also by email, in social media and for Guild members, directly from the Guild of Photographers.

– David Kilpatrick   *Email: editor@iconpublications.com*

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Elena Dudar (Ukraine), David H. Wells (USA), Harold Hanscomb (England, 1900-1983), Daniel Main, Tom Hill, David Kilpatrick, Gary Friedman (USA), Rachel Green.

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Cameracraft has been published six times a year from March/April 2018 to March/April 2025, after dropping the *ƒ2* from its title, added after merging the original *Cameracraft* (2012-2015) with *ƒ2*. Through previous titles *Freelance Photographer*, *Photon* and *PHOTOpro* it is the latest in a line of printed photographic magazines published from Kelso by David Kilpatrick since 1989.

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THE GUILD OF PHOTOGRAPHERS

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NEWS

OM System OM-3 recalls classic metal Olympus design with latest functions

OM-3
OM SYSTEM

The OM System OM-3 launched in early February draws inspiration from the Olympus OM-1's classic pentaprism, delta shaped body, and tactile top dials from the days of film photography. The OM-3 features the TruePic X image processor and 20.37 megapixel stacked BSI Live MOS sensor. The 5-axis Image Stabilisation provides up to 6.5 shutter speed steps of compensation for the centre, 5.5 for the corners of the frame. When paired with IS lenses, image stabilisation up to 7.5 shutter speed steps at the centre and 6.5 at the corner can be achieved.

The magnesium alloy body offers IP53 splash and dust resistance with freeze-proof functionality down to minus10°C.

Colour Profile Control: Adjust the saturation of 12 colours across 11 levels, combined with Highlight and Shadow Control for rich, dynamic tones. Choose from four presets like 'Standard', 'Chrome Film Rich Color' for deep, dynamic tones, 'Chrome Film Vivid,' , or 'Chrome Film Soft Tone'.

Monochrome Profile Control: Apply a combination of up to four effects. Presets include Colour Filter effect, Highlight & Shadow Control, Shading effects, Film Grain effect, and Monochrome Colour effect for unique black and white images. The following four presets are available: Standard, Classic Film B&W, which makes use of a film grain effect, for striking black-and-white images, Classic Film IR, simulating the look of infrared film, and Classic Film Low Contrast.

The OM-3 includes familiar features from the OM-1/II and OM-5 including High-Res Shot (Tripod and Handheld), Live ND/GND, HDR, Focus Stacking, and Multi Exposure through the CP button and Control Dial.

The OM-3 became available from February 27th at a suggested retail price of £1699 body only or £1999.00 with 12-45mm ƒ4 Pro lens.

Revised versions of two popular lenses have also been released. M.Zuiko Digital 17mm ƒ1.8 II (35mm equivalent: 34mm) and M.Zuiko Digital 25mm ƒ1.8 II (35mm equivalent: 50mm) have new optical configurations and are water (splash) dust resistant to IPX1. They cost £479 and £399 respectively.

Of more interest to wildlife shooters, the new M.Zuiko Digital ED 100-400mm ƒ5.0-6.3 IS II lens is compatible with the MC-20 2X teleconverter. Its 5-axis sync IS system offers up to 7 steps of shutter speed compensation and it also has an IPX1-rated splash-proof performance and dust-resistant design with a fluorine-coated front element. With a closest focusing distance of 1.3m and a 0.57x equivalent maximum magnification (telephoto setting, minimum field size of 60.3 x 45.3 mm), the lens is outstanding for close-up and what the maker calls 'telemacro' photography.

It's priced at £1299.99.

www.om-digitalsolutions.com

H&Y magnetic multi-fit filter system heading for dealers nationwide

Transcontinenta UK Ltd is the new distributor of the H&Y filter brand for the UK and Ireland.

Key components include: H&Y RevoRing, a stepped ring eliminating the need for multiple step-up rings. A single 82mm filter can fit lenses from 67mm to 82mm with fixed CPL and Vario ND filters, magnetic clip-on ND filters and protective caps.

H&Y EVO System offers one filter with two mounting methods, both screw and magnetic. Multiple filters can be stacked regardless of the method chosen.

H&Y K-Series uses a magnetic holder for up to three stacked, separately adjustable,100×100mm or 100×150mm filters. The frame also works with third-party filters up to 2mm thick. It comes with adapter rings 67, 72, 77 and 82mm and is also available as a set for lenses with no filter thread. In shops, and Stand C100 at The Photography Show.

www.transcontinenta.co.uk

Harlowe LED movie lighting

Avant Max-X
Mini Max-X

Lumesca introduces new LED lighting heads at The Photography Show. The Harlowe Avant Max-X (80W LED Photography Light Kit) is a professional-grade LED kit offering flexibility and reliability with 80W of brilliant illumination. The Mini Max-X 40W LED Photography Light Kit is a compact yet powerful solution. Max-X lights, above, are IP54-rated for water and dust resistance and operate reliably in temperatures from -30°C to 40°C (-22°F to 104°F), an extreme range of working ambient conditions.

With CRI 96+ and TLCI 96+, the Max-X series ensures high colour fidelity, which Lumesca specialist in.

www.lumesca.com

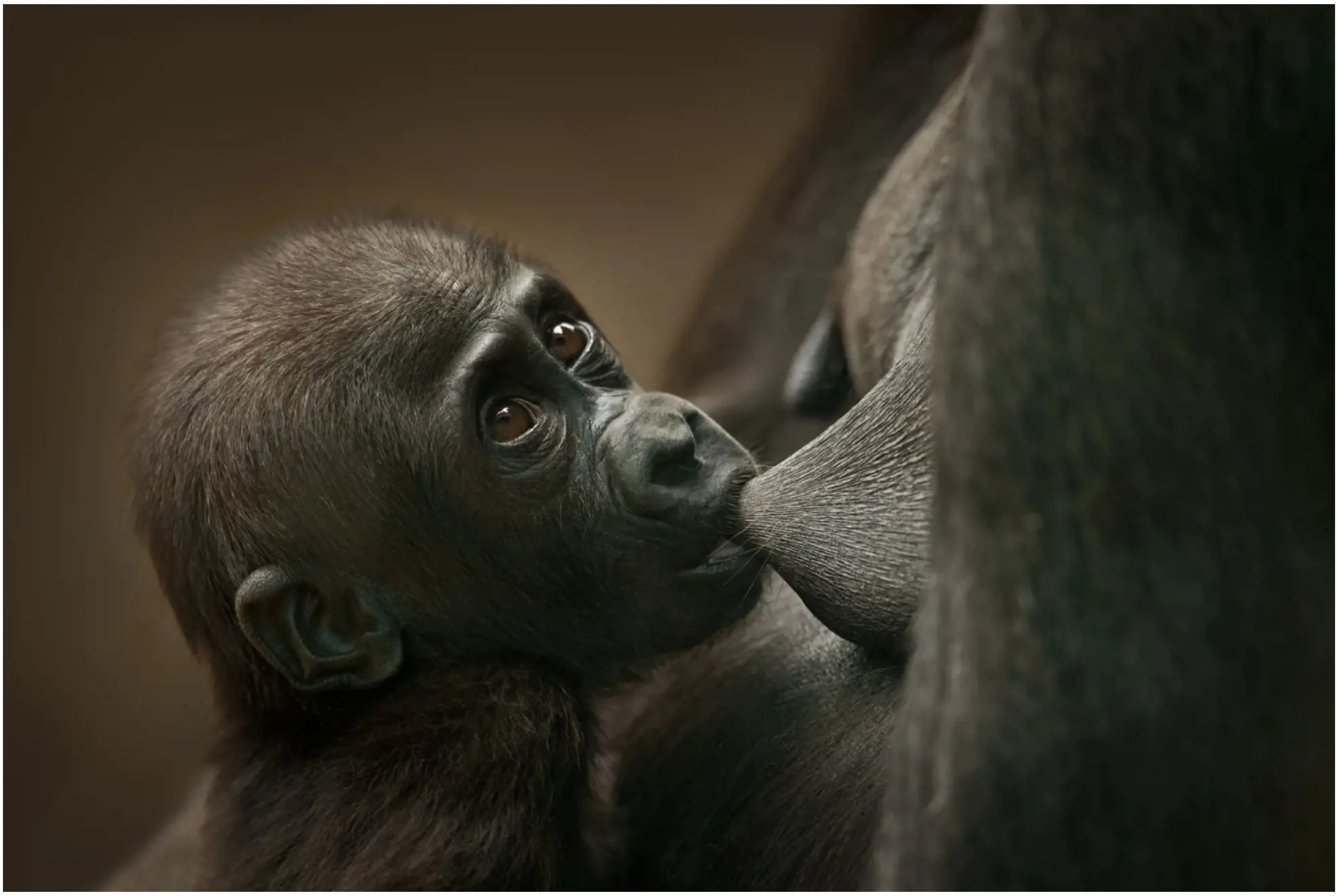
Lomo designer instant cameras

Lomography have launched two new Lomo'Instant Square Glass camera editions – Pemberley and The Blues. These cameras combine their exciting design with exceptional functionality, capturing super-sharp, well-lit instant photos on both Instax Square and Instax Mini film. With their distinctive foldable bellows design, these cameras are portable, stylish, and unmistakably analogue.

Both cost £139.

https://shop.lomography.com/lomo-instant-square-glass-camera-accessories-blues-edition

This dual-format instant camera features a premium glass lens, an interchangeable Instant Mini Back, plus Close-up and Splitzer lens attachments. The automatic mode plus zone-focusing and exposure compensation offer creative control.

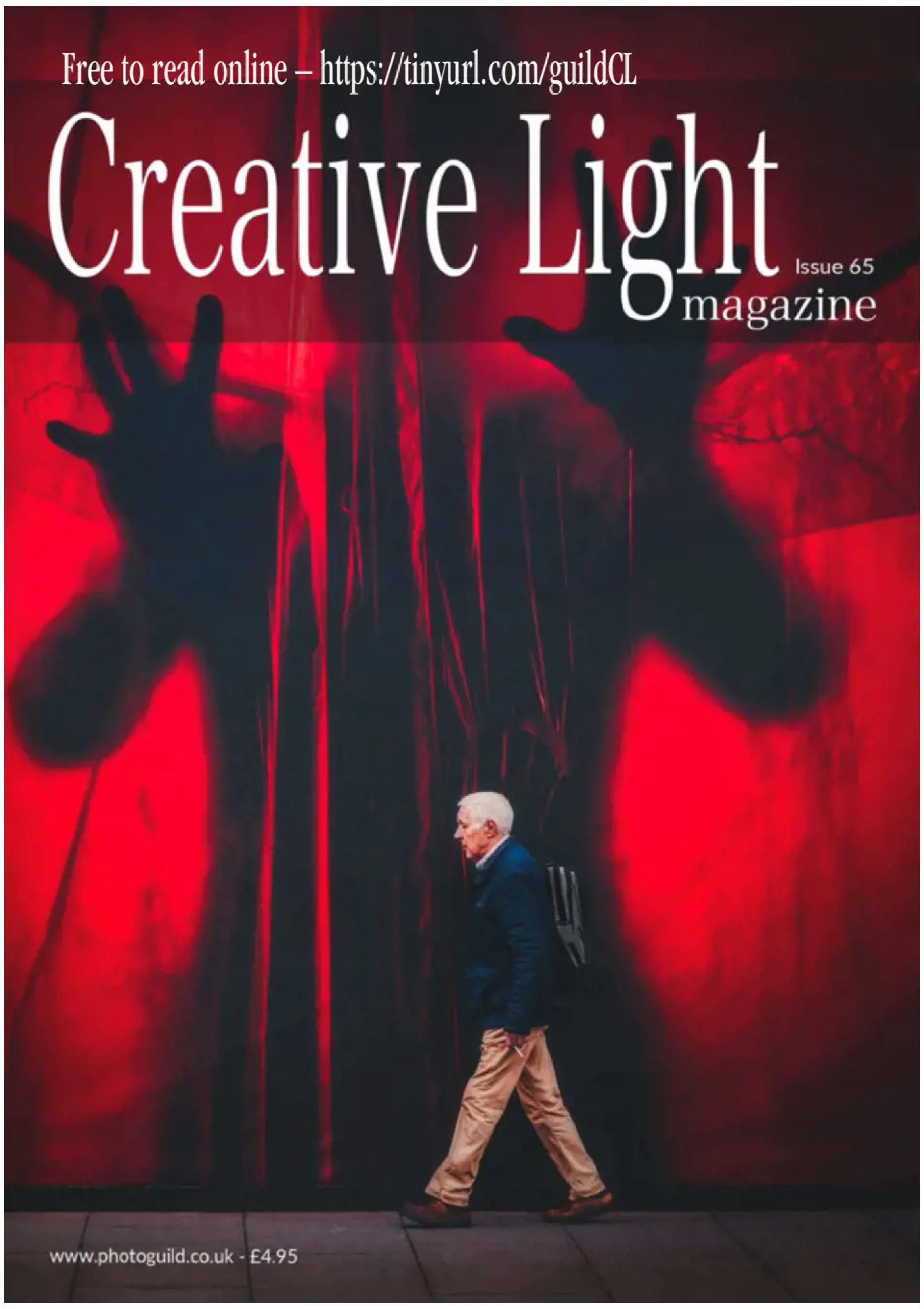


Jayne Bond won the Judges' Choice and the Members' Vote, and Nature and Wildlife Image of the Year, at the Guild of Photographers annual awards with this London Zoo shot. " I'd heard there were a couple of baby gorillas at the zoo", she told Cameracraft, "so I decided to have a day out and visit them. It was quite busy, as you can imagine, lots of people wanted to see the babies! There were times when the gorillas went outside but quite often they were inside. You could view them through glass but it was quite dark and there were a lot of distractions. I spent the whole day at the gorilla enclosure just watching the interaction between the babies and the adult gorillas. After an hour or so of the babies being quite playful outside they came inside and settled in the corner, and were feeding. I had my Canon R5 and RF100-300 f2.8 lens but I'd put the 1.4 X on –I didn't want to start changing lenses in case I missed the moment so kept the extender on. This meant I was shooting at ƒ4 but gave me a focal length of 420mm. It was really dark so I compromised on speed and ISO – 1/200s was as slow as I dared go hand held and this gave me 6400 ISO. I took several images trying to get a clear shot of the baby's face and I literally had just a couple of seconds before the mum put her arm around the baby to cuddle."

Canson Infinity Somerset Enhanced Satin

CANSON
INFINITY
EPSON

You can send to Canson for a free trial pack of two A4 sheets of the new St Cuthbert's Mill Somerset Enhanced Satin Smooth White 225gsm paper. Our sample arrived very quickly and really well protected in a heavy envelope. There's no Epson ET-8550 ICC profile on their free download list yet, and the ET-8550 has no option for Enhanced Matte as a paper type, so we chose Velvet Fine Art and used their profile for Somerset Velvet White 225gsm. Both a dead-neutral RGB mono and a colour file printed with superb detail, shadows and sharpness, but over-saturated with this profile, on natural paper base. For link to get your own sample – **https://bit.ly/3XviMmH**.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Issue 65
magazine
www.photoguild.co.uk - £4.95

TOM HILL

Stealing the decisive moment – or merely borrowing it? Photographs which rely on others' art.

Tom Hill is a travel writer, copywriter and sometime photographer living in the Scottish Borders in the UK.

Tom's book fundraising for the British Heart Foundation 'The Cobbler's Children' depicts his 40 years in the imaging business… check out details at **bigfrogsmallpond.co.uk**

In 1952, Henri Cartier Bresson's seminal book *Images à la Sauvette* was published in Paris. The title was re-named into English as *The Decisive Moment*. In that regard, Bresson once said: "…photography is the simultaneous recognition, in a fraction of a second, of the significance of an event". *Les mots justes* indeed, Henri.

As a snapper with an avid interest in street photography myself, it was with interest that I read an email from a friend the other day, who expressed irritation at some recent award winners for a photographic competition. His objection was, at first thought, a simple one:

"…[they] were basically street shots and were 90% some large poster or artwork against which a figure was seen passing. They were not, in my view, the work of the photographer, as all the impact of the shot was […] the other photographer or other artist's work."

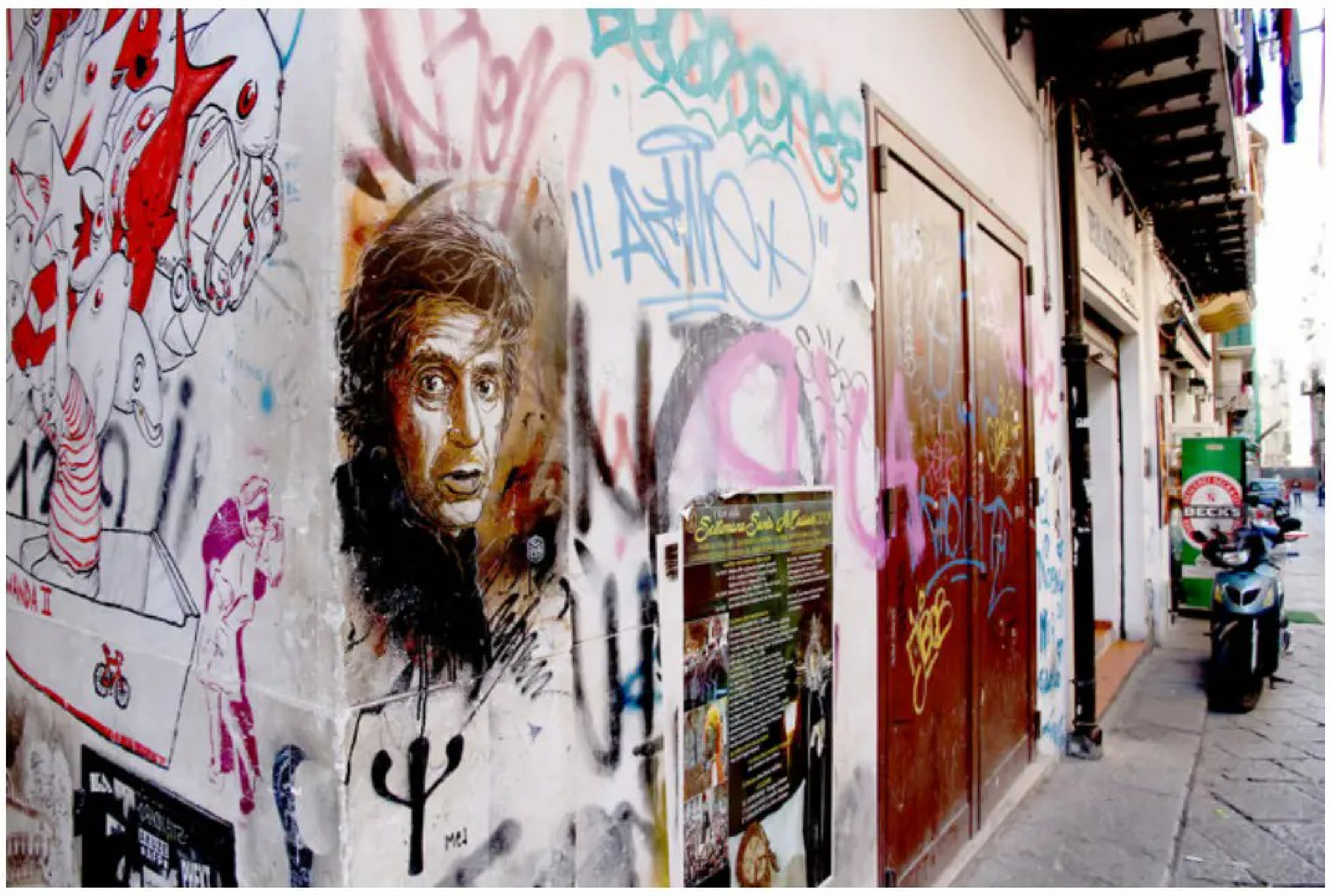
This got me thinking. Many of the stronger street photos I've made over the years heavily feature graffiti, posters, and cultural icons. Am I likewise guilty of his suggested misdemeanour?

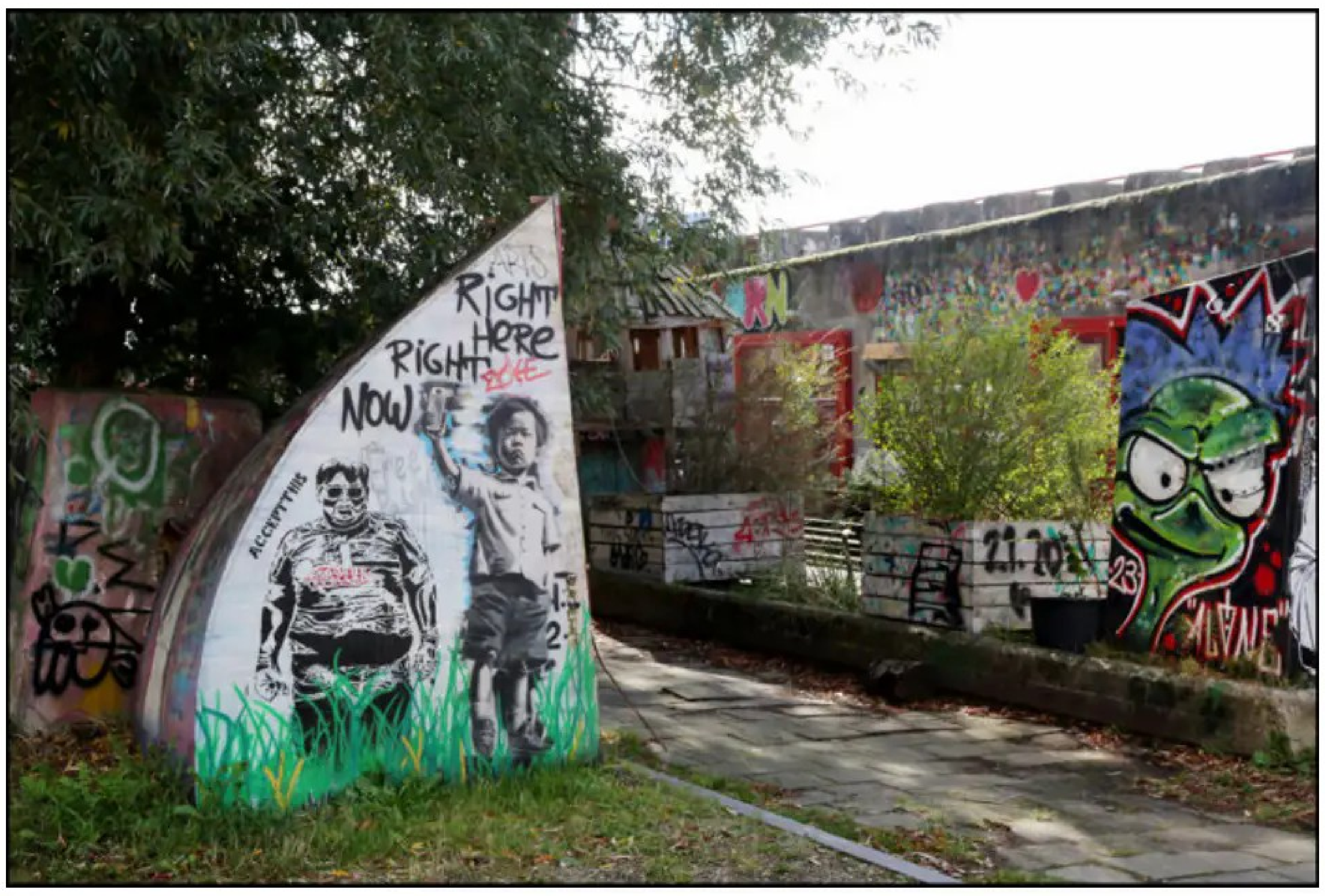
Say hi to my little friend!

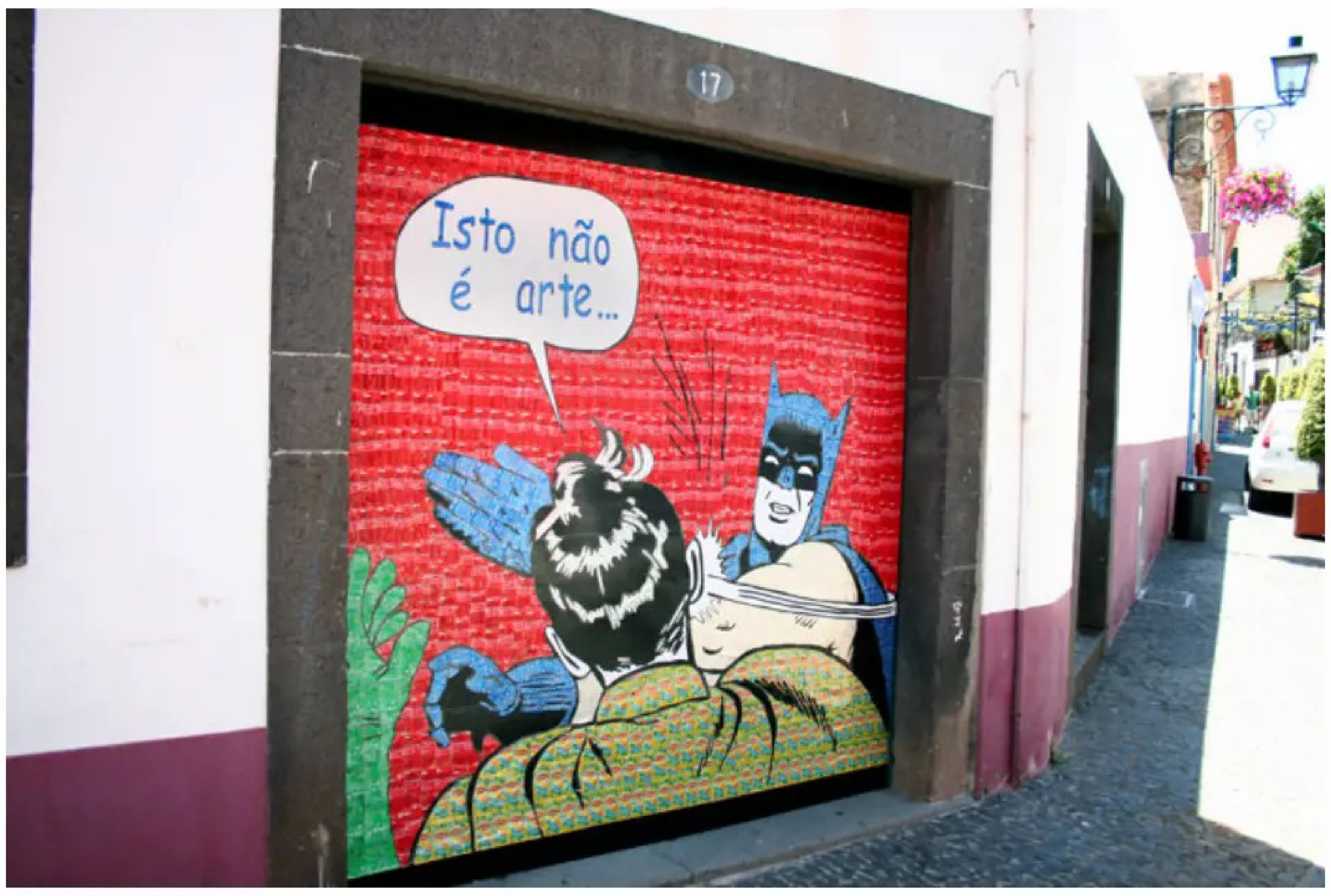
For example, consider these graffiti-art images. One is of Al Pacino, drawn by a Sicilian street artist in the back alleys of Palermo, another a Banksy-esque piece painted beside an Amsterdam cycle path; the third, of Batman & Robin, is taken in Camara de Lobos, Madeira. The latter is a particularly interesting piece of work because the image is made entirely of drinks packaging labels glued onto a hardboard base.

The red areas are from Coke bottles, and Robin's cape is formed from hundreds of Lipton's iced tea packages. Ironically, the featured text "isto nao e arte" means "this is not art". But it clearly is, and highly accomplished work at that.

I find all these original pieces to be stunningly well executed. But there's very little context to give me leeway as an excuse to photograph them – I'm simply photographing someone else's work. I just wanted to take those pictures because I'm so pleased to have come across such skilful pieces of art and wish to share their impact. But in the final analysis, none of the aesthetic credit can really be mine.







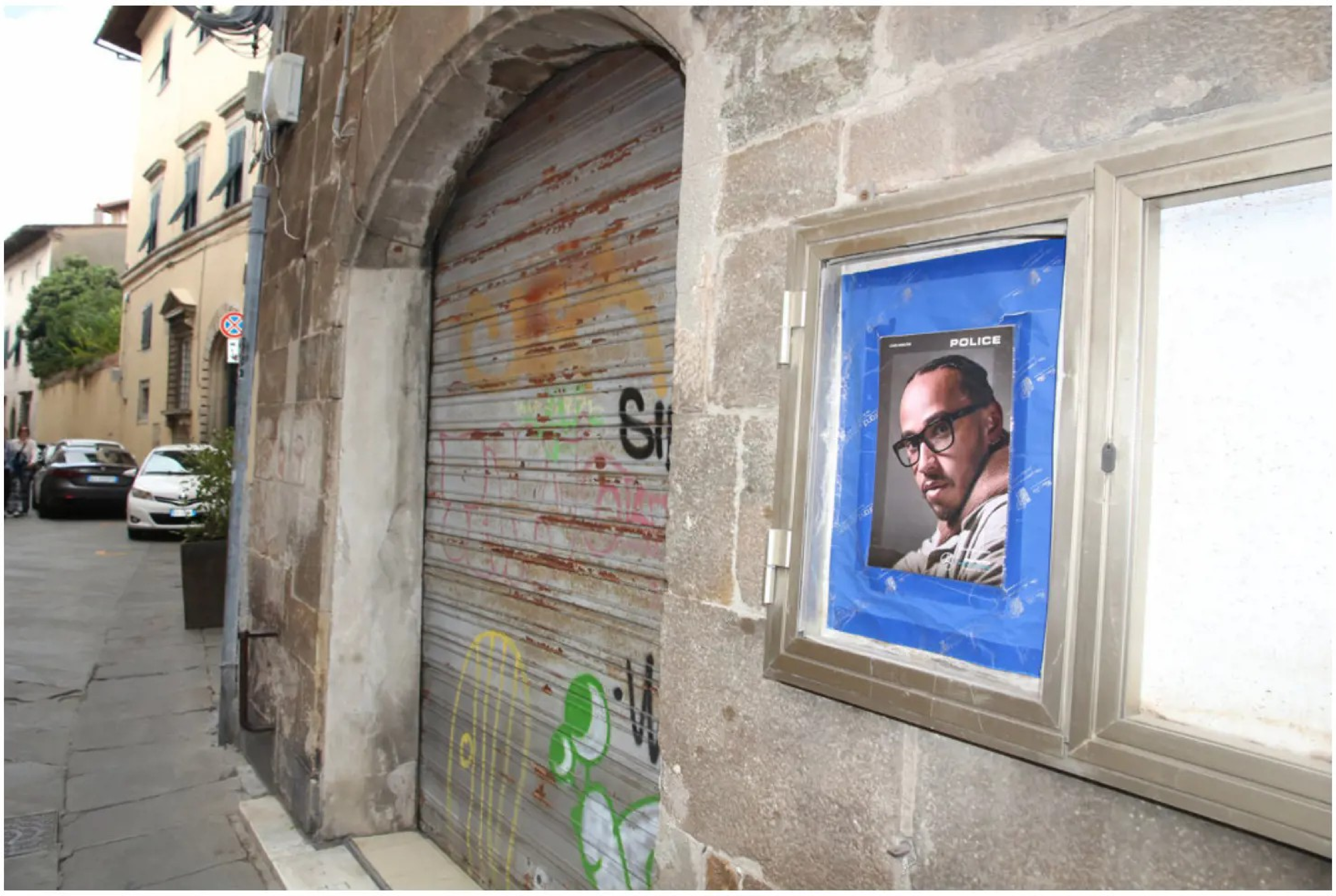
By contrast, look at the photo of an advert for 'Police' sunglasses *(top page 7)*, displayed at a graffiti-covered back alley in Pisa, Italy. It depicts a super-sharp, slick studio portrait of F1 driver Lewis Hamilton, sporting his sponsor's promoted eyewear.

In this case, my feeling is that the photo I took is valid as my own work, because it juxtaposes another photographer's depiction of a rich celebrity, but placed within a mych larger scene that is deeply unglamorous.

Ordinary family cars are parked in the background. There are no Ferraris or Lamborghinis. To me, it's more of a lament than a celebration, as in: 'You'll never get to do what this man does, nor ever interact with him, but if you buy these glasses, you could just maybe dream about it.'

UK-based readers of a certain age might recall the darts game show *Bullseye*. If contestants lost the star prize, host Jim Bowen, with faux regret and neo-sympathy, always used to show the caravan or the boat the contestants had failed to win:

"Here's what you would have won…".

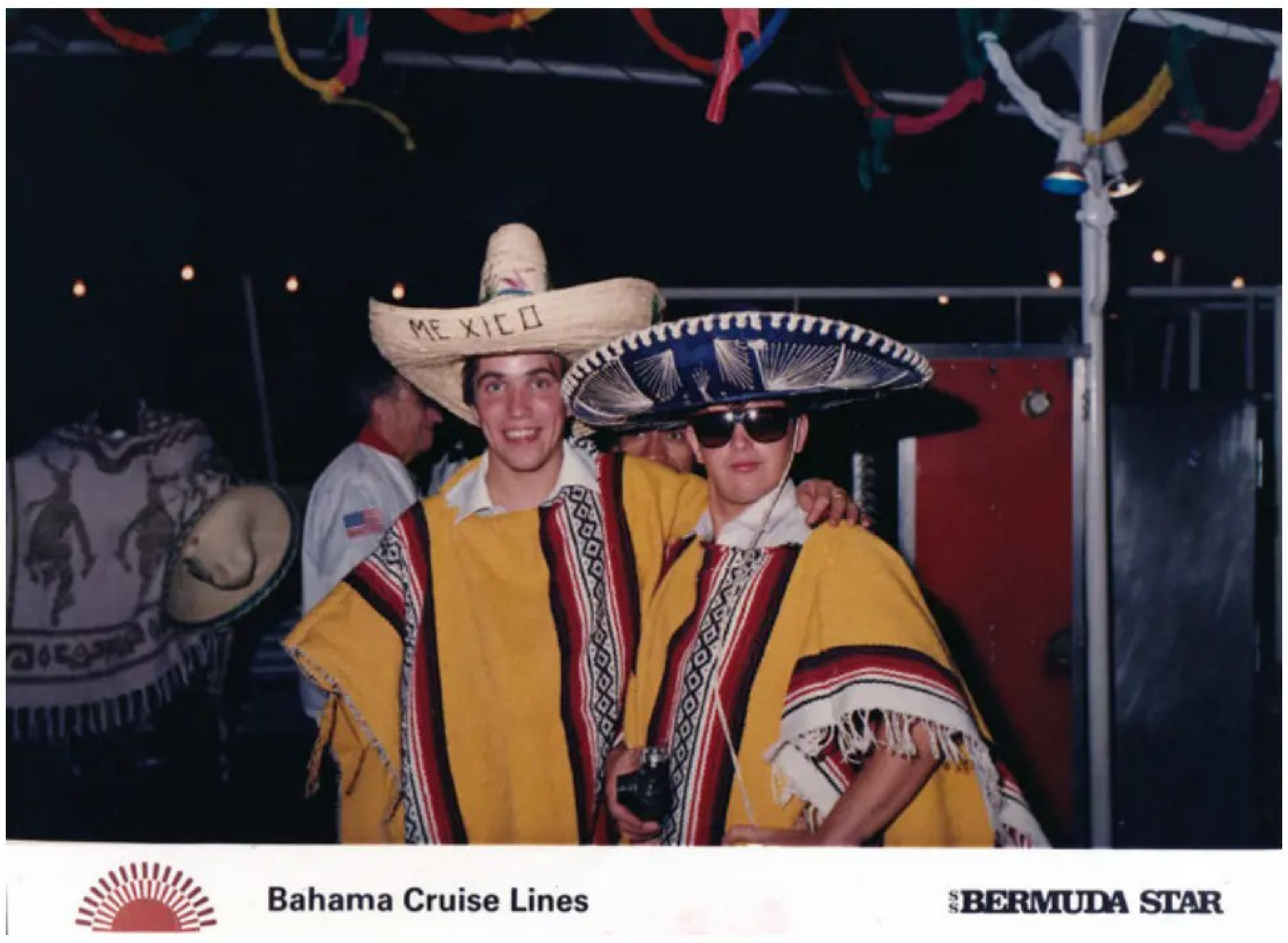


Which is exactly what that poster of Hamilton placed in that uninspiring location says to me. Hopefully my photo conveys that emotion.

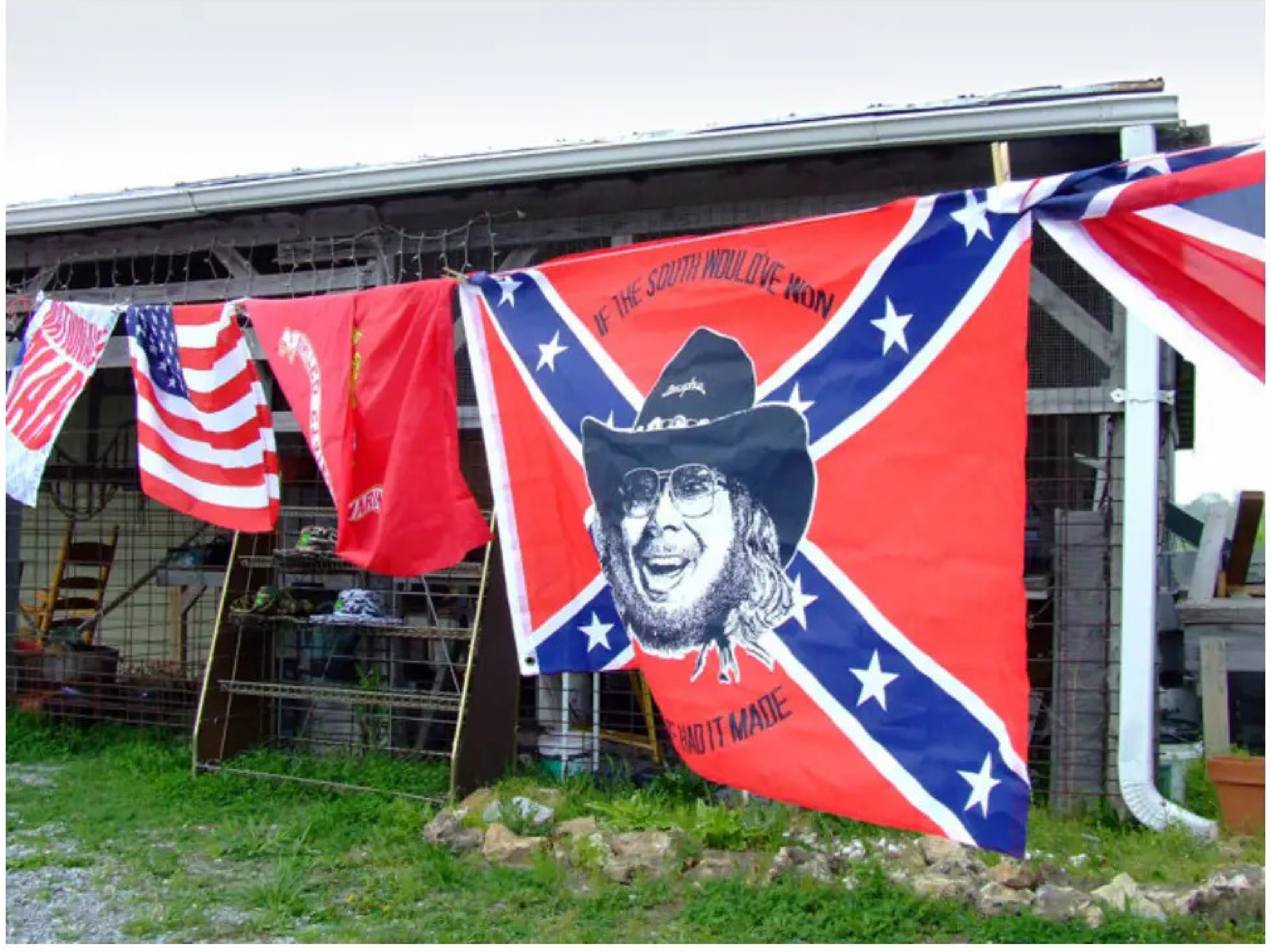
Philosophical conundrum

So, if I receive an award for taking a photo with someone else's photo in it, to whatever extent, am I committing some sort of copyright transgression? Probably not legally, but morally…?

I'd be interested to learn if there is some sort of legal definition of what constitutes photographic plagiarism. How much, how big, how 'featured', does someone else's image have to appear within the contested image before it's reasonable to claim any form of copyright transgression?



Tom and his colleague Steve in a cruise line 'sale board' print. Used without copyright clearance! But many passengers just rephotographed 'their' prints!



Daylight robbery

There are, of course, unambiguous instances of such theft. When I worked as a cruise ship photographer in the mid 1980s, we displayed 5 x 7 prints with the cruise ship company's logo printed along the lower edge of the picture. See an example snap of yours truly (me on the left) 40 years ago, sporting a cheap Mexican hat from a tourist market, whilst working well refreshed from marguerita cocktails. My colleague Steve is carrying a Leica M4, our standard camera kit at that time. The snap was taken by the #1-chief photographer of the three of us, but he failed to notice the bloke's face stuck in between me and Steve's shoulders. Tch tch… and he was supposed to be the boss.

Such photos were taken at deck discos, formal 'black tie' restaurant dinners and the like. In those analogue days, having worked literally all-night processing C41 film, then printing them onto huge rolls of EP2 paper, subsequently manually guillotined into single photos, we offered them for sale in a cardboard mount at USD$ 4.50 per print.

If we didn't sell any prints, we didn't earn any money. You can imagine our annoyance when skin-flint old geezers would come along to our photo gallery with an Olympus Trip or some snazzy SLR and simply take a picture of 'their' displayed picture. But, of course, it's not 'their' photo until they've paid for it.

Taking a political position

Then there's the tricky decision as to whether it's appropriate to photograph symbols that others might find offensive. I took the photo *(bottom)* of a Confederate Battle Flag with a Good Ol' Boy featured at its centre while driving past a roadside market stall in Oklahoma, in 2005.

I posted it on *Facebook* as what I thought to be an interesting sociological comment – but an FB friend living in the USA messaged me in the vein of: 'interesting image, but I can't give it a like, coz it would seem like supporting all that Deep South racist politico stuff…'

Future photo fiction

I don't have any answers to any of these tricky philosophical questions. I guess no-one does. With the advent of artificial intelligence (AI), whereby people can create visual content that never happened at all, such enigmas can only become more complex.

The age-old photography/truth debate will never be satisfactorily settled. But via AI created content, we've only pushed the boundaries within the medium about what might be true, as opposed to what we can be certain as actuality. Going forward, it might be important to transparently mark and categorise imagery and/or photographs into two well-defined groups:

Firstly, those that depict actuality – 'real' photographs OF something.

And secondly, now that we can create pictures from the ether, created purely from pixels, by a machine, to illustrate the author's pure imagination, they should be flagged as such – merely pictures ABOUT something.

When we can reconcile ourselves to these differences, while clarifying who owns what in this brave new world, we can all stop getting our pixels in a twist..

Light in the Pocket

David Kilpatrick looks again at the returns from Alamy – reflecting trends in all such platforms – as more readers ask the same question: is stock even worth doing at all?

Many readers have asked me to say whether it's still worth sending anything to Alamy and I get the same question from photographers I've known for many years, from across the Atlantic and Down Under as well as contemporaries in Britain and Europe.

I have a good idea how long takes me to prep, keyword, caption and upload images – around 100 a day for my typical content where many are single unique shots, most can be grouped into a dozen of one location, few larger sets but many smaller. This assumes the file is already ready, there's also the time for raw conversion and saving in the correct JPEG form, at the time of transferring from card to computer.

I have 30,000 files on Alamy submitted between 2002 and now. I may well have spent 300 working days getting to this point – that's more than one working year, of course. In that time the pictures, my own and also by family members, have earned over $127,000 in gross fees from over 2,700 uses.

Converting to earnings

Alamy's commission, which started at 35%, increased in steps to the current 60% for my account. I could make a little more by making all my work exclusive to Alamy and did so for a few years but this made no difference at all to sales frequency or value. Some sales have even more deducted, with 'Affiliate Charge' or sub-agency distribution making the cut close to 75%.

The net return over 23 years has been $67,782 – it has always been frustrating that Alamy works in US dollars, making the real return variable. When I first submitted images, it was about $1.50 to the £. By 2007, it was briefly over $2 but it does seem that Alamy really set prices in sterling as that's when earnings jumped to match exchange rates. In 2009 the rate reverted, and jittered around above and below $1.50 until the autumn of 2022 when it bottomed out briefly at $1.15. As I write, Trump's inauguration had given a slight boost from a period at $1.22, to $1.24.

What matters is not the time of the sale, but the time of payment and subsequently the month end conversion before Alamy pays the contributor. The time in 2007 when the change was sudden might be the last time this really impacted payouts. Overall the return in pounds has probably been £45,000. In the overall turnover of my company, that was almost lost. If I had made a deliberate decision to pay the Alamy monthly fees into a separate investment account this would now seem worthwhile.

However if you're wondering whether to devote time and resources to a stock library, I think you will need to file with several and find specialised genres which pay back well. Checking a month's stats on Alamy, it was very clear that pictures of footballers and football, some other sports, celebrities in the news, and the big names in the US change of presidency dominated volume and value. That's pretty much what most photographers can't provide…

Changes in licensing

In 2022, Alamy themselves advised me that using Rights Managed

"Light in the pocket" is a metaphorical phrase that means having a small amount of money readily available, essentially a little bit of cash on hand, often used to describe a feeling of security or reassurance knowing you have some funds even if it's not a large sum. – Google AI definition (slightly wrong)

rather than Royalty Free as the licence type reduced sales, and for all images where it was even possible to change to RF, did this for me. This may have helped a noticeable rise in sales since the change. It did not result in a flood of low-value sales as Alamy Royalty Free is often higher in price than agreed Managed uses and it seems not matter which you select; it also did not devalue the work by giving away all rights, the licences despite being RF still state limited types of use and licence periods. It just seems to be that someone in Alamy management sussed out that users search for RF and exclude RM even when they are willing to pay exactly the same fee and have the same terms as RM.

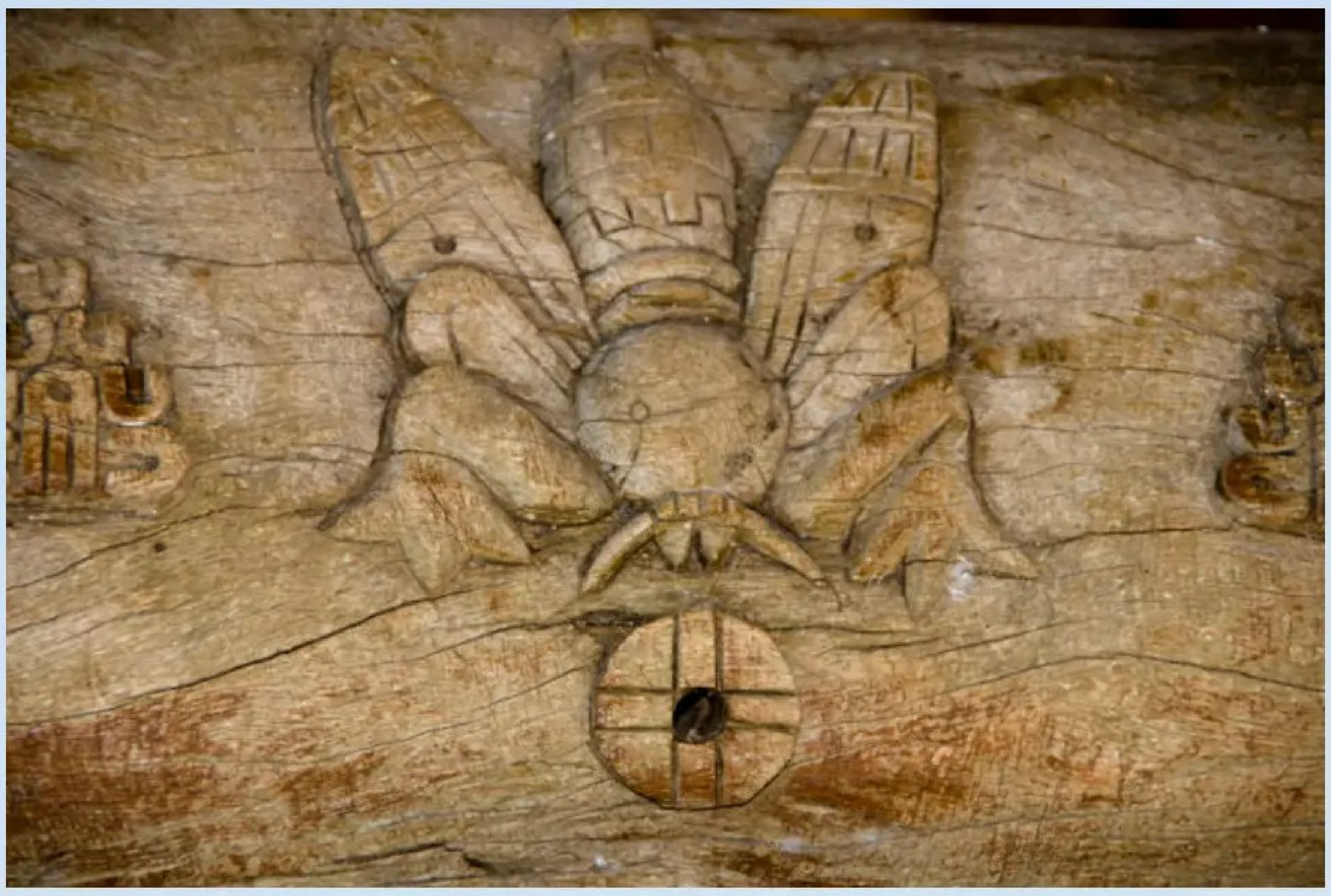
I therefore did a bit of research on my own Alamy collection history.

High water mark

In 2006 – which seems far too long ago, almost 20 years – my daughter Ailsa took a short holiday in Malta with her husband Colin. They went on a day trip by boat to Sicily to take a walk up Mount Etna which did produce some good enough pictures from her Canon 300D with 18-55mm kit lens. But anyone looking for Mount Etna wants a volcano erupting shot, which these were not. On the boat she took a few shots of open sea – just water, horizon and plain blue sky. In 2024 that image, filed with Alamy the year it was taken, finally found a $211 licence.

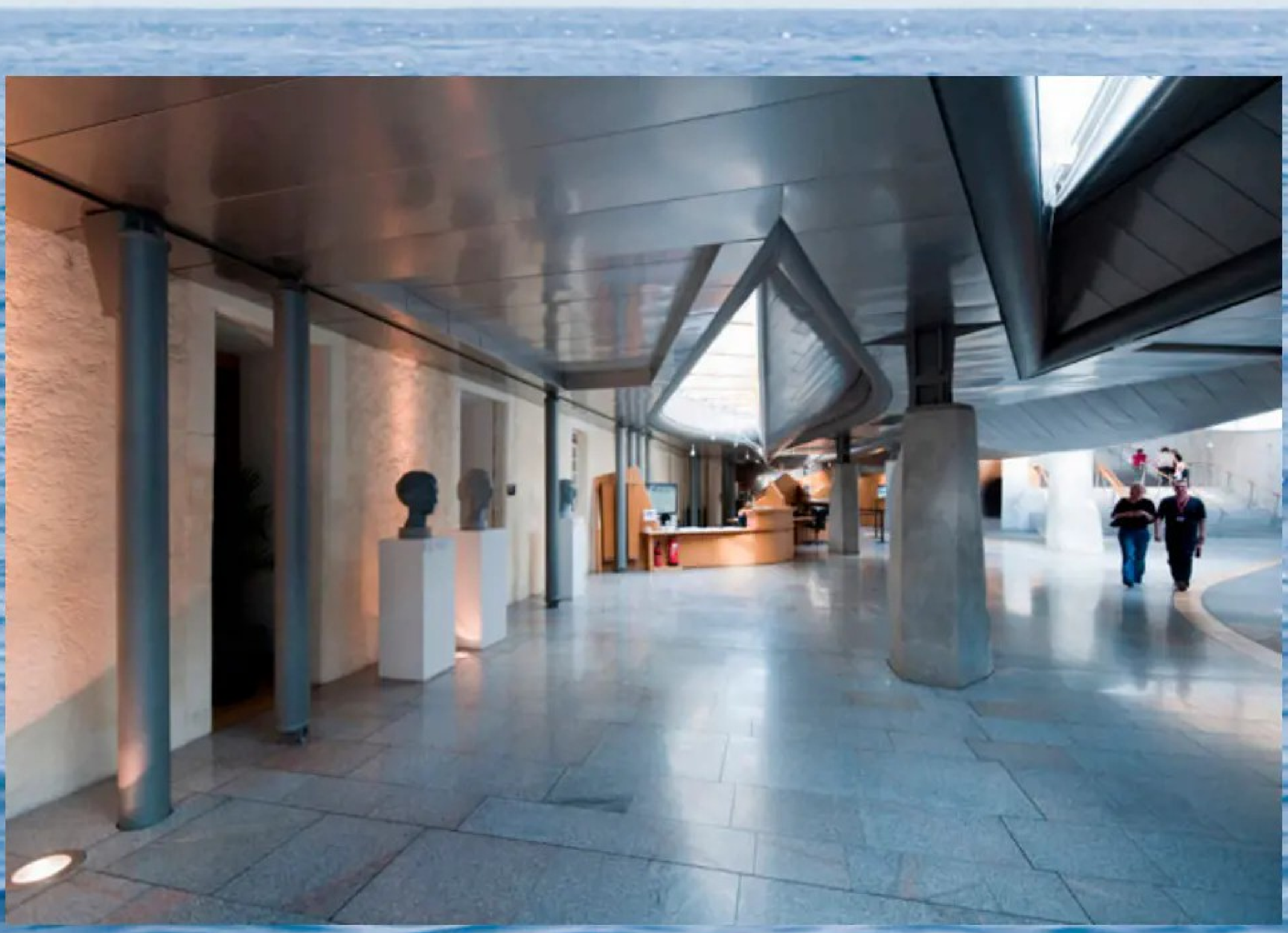
However, it's sold as Royalty Free, and in 2022 a small version got just $0.23 – very nearly a thousandth of the price for a large file, and not all that large either coming from a first generation DSLR.

My wife Shirley targeted a small carving of a bee on a wooden Mayan hive in a Yucatan nature reserve in 2009. The Sony Alpha 700 was only 12 megapixels and the 18-250mm Sony DT lens was not wonderful – the light was poor and at 150mm and the widest aperture of *f*5.6 with ISO 400, the pop-up flash had to join a shutter speed of 1/125s to get the shot. It's not well lit, or a very large file, and the composition is literally just framing the object. In 2024 it licensed for $209, and this was not the first time for her shots of that beehive.



Unexpectedly well performing shots – see the article for details. All of these have 'no property release' clearly indicated, as do nearly all our images.

AS
ANDERSON STRATHERN
SOLICITORS



Hotel
50 yds

Two old high earners above and right. Two $300+ licences below, Lone Pine by Shirley and an organic old vine at Chateauneuf des Papes.

True Value
HARDWARE

In August 2011, walking through Edinburgh, I took a route through a financial and legal office district and happened to see reflections in a new office frontage. The raw file probably just sat on the computer, rather than the camera card, and when tidying up data in April 2012 I decided to process it and add to my Alamy submission. Nothing for 12 years, and then in March 2024 it is licensed for $244 *(previous page)*.

Most of the high points in my Alamy sales lie in the past now, like being paid over $1100 by a Czech agency for uses of one picture of an airport bus stop sign. I could say this now and find that tomorrow exactly the same kind of sale happens, despite generally low-ball licence pricing.

Here are a few examples of decent single image licence returns:

Hotel 50 yards – 2005, $740 in 2010 *(top left above)*

Holyrood – 2009, licensed in 2011 for $536 *(previous page)*

Conisborough Castle – shot on 6 x 6cm Fujichrome in the mid-1980s, licensed in 2015 for $1100, for a poster use from a large scan *(top right above)*

Bosquet du Papes vineyard – 2007, sold $330 2019 *(right)*

Wilton House museum Hawick, Guthrie Room, 2015 – $287 in 2023 *(previous page, bottom)*

Lone Pine, by Shirley – $395 in 2022 'Affiliate Sale' net $134 *(centre above)*

Collective long-term value

Of more relevance may be what certain subjects return over time. Here's a rough order of success worked out as well as I can from destinations or subjects:

Barbados
Venice
Prague
Canon camera equipment
Northumberland
Edinburgh
Kelso *(home town, so over-represented in number of images)*
Aktunchen, Mexico
Alberobello, Italy
Budapest

European cities, more so than resorts, have done well. USA images have generally licensed with better fees but not in proportion for the number filed. Some entire shoots have tanked – Kerala, for example, which seemed a good destination has never found a sale from 252 finals. Tenerife, which I've visited every two years or more for the entire time I've submitted to Alamy with over 1,600 images filed, has yielded just a few sales and those have tended to be things like Canarian potatoes not the volcanic landscapes or tourist spots. Looking at comparisons, views of beaches north of Berwick-upon-Tweed have proved more worthwhile than carefully taken shots of Playa del Duque, one of the more upmarket and photogenic Tenerife beaches.

Food and drink, in general, have done well. One box of Hotel Chocolat which I decided to shoot in the studio has paid for its extravagance many times over, including a $128 infringement fee – from which Alamy takes no commission, though we have no idea if the settlement for pirated use really brought in more. A potato sprouting from storage in my pantry grossed $440 between 2014 and 2021.

Future strategy

When I consider that sets of close-ups of products or food have often produced the best returns over time, and that *British views are just as likely to sell as travel anywhere else in the world*, I should look again at my studio and general location and travel habits. There's so much of Scotland and England, not to mention Wales and Ireland, I have not visited in the digital era.

This raises another aspect – I'm committed to shooting very large files, 61MP from my Sony kit, with correspondingly expensive lenses and computer kit able to tackle them. Alamy provides no evidence at all that such large files are needed. In the last year only a few files have been downloaded in the 3MB to 4MB range, generally 24 megapixel originals. Most sales have been far smaller delivered sizes – I honestly don't know what use 900 x 1350 pixels is even for web and online use. One 61MP file, cropped to a more panoramic format, sold as 3MB compressed 9504px wide file – although the details specified "Editorial, For Editorial for use online, app and social media channels (Excludes Advertising)".

In practice, shots from one-inch sensor cameras and also from recent smartphone cameras with raw or HEIC capability should now pass Quality Control.

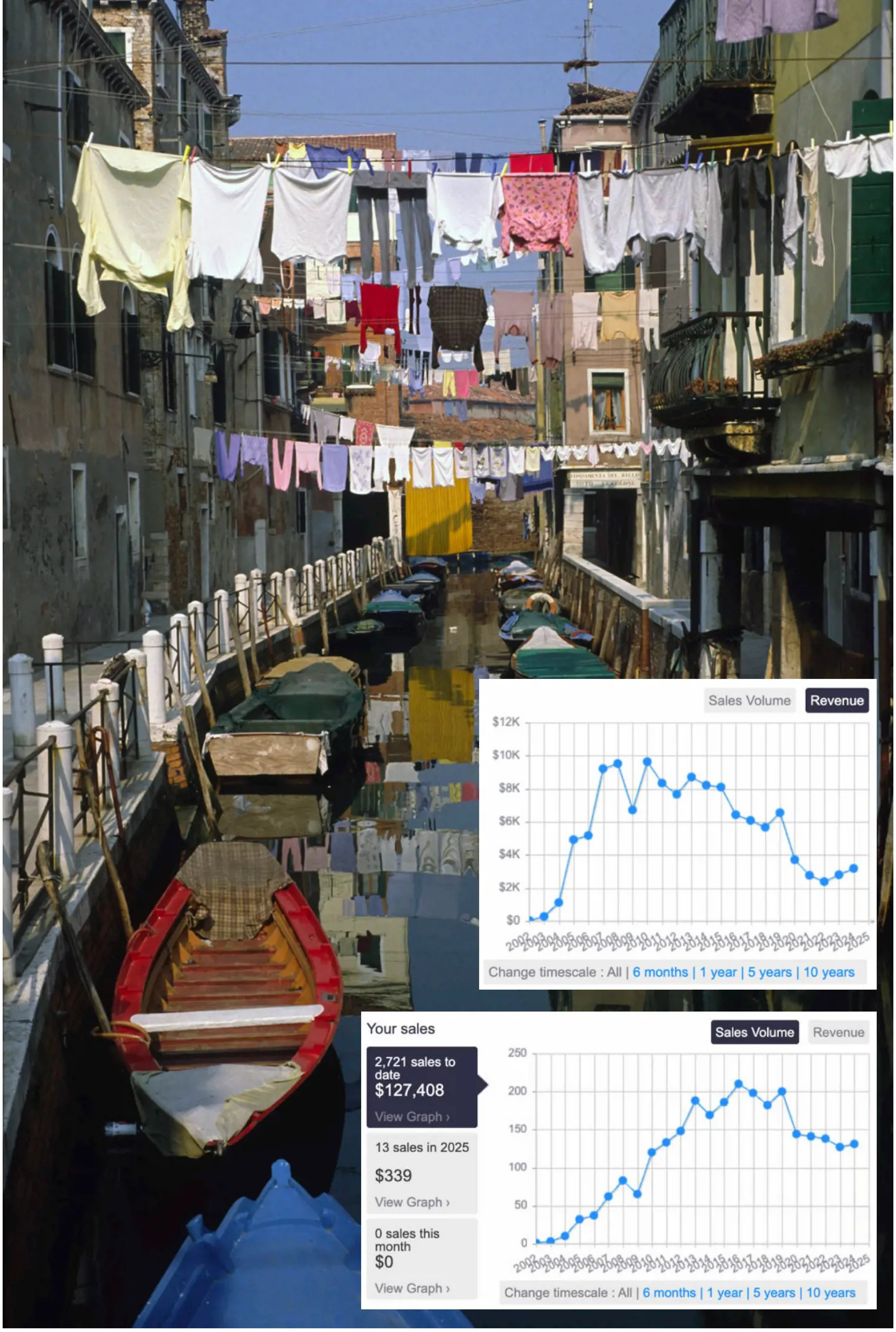
The JPEGs produced from my OM-Systems kit make larger thumbnails and previews because they are a 3:4 ratio not 2:3, and have better default colour purity and saturation than the Sony files – this is partly a result of *less* bit depth and dynamic range, partly down to the Sony and Adobe camera profiles. If it wasn't for a need to have full frame to keep up to date, I'd dispose of all of it and use OM.

Some of the best looking images are from scans or camera copies of now-vintage colour slides, especially my 1980s Fujichrome. There's still plenty of scope to 'mine' my slide and negative archives, and many photographers are finding the same, as images which were just slightly dated become period pieces or unrepeatable.

The past has not been a waste of time, as surprisingly old images sell just as readily and for as much as new ones. A 2010 shot of a Hard Rock Café sign has exactly the same logo as used today. A shot of a New Holland CX8080 combine harvester taken the same year sells in 2025 because there's a used marketplace and it was an important model. The PR company for the dealer wanted my pictures, but went cold when actually paying for them was mentioned. I asked £150 for house newspaper and PR use of four shots but after saying they were the best pictures they had seen, no takers. This was a very large national company branch near to me; the very modest pricing was based on this being an opening, perhaps, for more work. Since then Alamy sales have come to more than I asked. Work? *No, it means paying…*

At one time, I reckoned my Alamy collection, then half the size, would bring in about the same as £100k invested, or a pension annuity return from the same amount. Treating it like an asset giving a long-term passive income flow makes some sense. I could now do about as a well with £30k invested. However, interest rates and exchange rates and levels of commercial activity change, as does the demand for an essentially old format like a still 2D image. I never took up the challenge of creating short 4K (or now 8K!) stock movie clips and if I had, I might not be producing this magazine.

I just like producing still photographs and filing them with Alamy, and in future with other outlets when time permits, gives me a structure and motivation to keep doing so. Some photographers chase social media likes and followers, awards and competition wins. I just chase the light.



Your sales

2,721 sales to date
$127,408
View Graph ›

13 sales in 2025
$339
View Graph ›

0 sales this month
$0
View Graph ›

HOTEL
Chocolat.

The slide above taken in Venice 35 years ago earned $594 gross, $379 net all before 2012.
On Alamy Venice has a total 1.2m imagesa mere 700 from us, or about .06%. The graphs show the peak and decline in revenue and sales volume for Icon's overall collection.
Left, though most uses have been low value, 35 of them over time from a set of similar Hotel Chocolat studio shots have grossed $239 and one infringement (how?) netted $128.

ELENA DUDAR

The strength of Ukraine's women has been captured in her striking body of portraiture and expressive studies

To find out more about Elena, follow her Facebook page:
https://www.facebook.com/elenadudar696
And see her Behance portfolio:
https://www.behance.net/elenadudar460a

Selecting a set to publish from Elena Dudar's work is not easy. What seems at first to be one striking portrait turns out to be one of a series.

Sometimes these are like a contact sheet used to be for old-school picture editors – put it on the desk, make a red chinagraph tick on two or three frames from a roll of 12 out of the Hasselblad, get those printed up to 10 x 8 and study them again, then pick one hero.

Sometimes they are like Polaroids seen on the pinboard in someone's studio for a *Vogue* shoot in the 1970s where the board itself makes a piece of art, and the overlapping odd angles of not-final compositions add up as a dynamic impression of the entire shoot.

You'll maybe get this impression if you visit Elena's *Facebook* page, see her photographs individually and then in sets, see her tear sheets and publications. Even in her *Behance* portfolio she doesn't edit down to one choice.

Elena has lived through the war in Ukraine with increasing longing for the return of normality and all of friends now scattered abroad. Her story goes back over twenty years, seven as an investigative journalist taking no pictures, and fifteen as a photographer. After a spinal injury left her recovering over the long period such things take, she moved from words to images.

She had encountered a mentor in Kostin Igor Fedorovich at the very end of her university journalism studies, and his rigorous approach to looking at her early pictures gave her resolve. The financial crisis of 2008-9 hit her at the same time that she suffered a broken spine and concussion. It was photography which helped her recover her fitness, state of mind and finances. Despite the state of Ukraine after such destruction at the hands of Russia, her work has continued to gain exposure round the world.

Elena's subjects are generally women over 35 whose faces and presence and attitude she connects with. She approaches them, not the other way round – "I choose with whom to work as a model", she says. "To do this, I communicate with them online. I ask them to send the most recent photos possible. Their face will tell me a lot. We also talk on-line about the purpose of the photo-session. I say that the session should always be for yourself, to see yourself and not a glossy template.

"The ideas about how I see the model are always mine. Not from the model. I can only photograph a person the way I see them in my head. If I was asked by a sitter, for example, "Show me as a queen!" that will not be fulfilled. I am photographing a woman with her history of victories and lessons. And my team – a make-up artist and a hairdresser – implements this. She will message potential sitters to discuss the shoot, and see their most recent photographs. When ideas for her own pictures emerge, these are driven by Elena's vision and acted (with real enjoyment) by her subjects. Elena decides the clothes or drapes, accessories, and styling before her make-up and hair collaborators come in to the studio.

The sessions are nearly always in the studio environment, often a warehouse space with some backgrounds and minimal props or furnishings. She clearly does love natural light, especially strong sun from skylights and large windows, but uses flash more often. There's normally a strong directional quality to the light, reminiscent of Avedon and Bailey, harking back to Vermeer and Rembrandt. Backgrounds tend to be weathered or industrial, like Irving Penn's field canvas. Concrete and plaster complement the strong character she looks for in older faces – for Elena it's all about "strength and resilience", she says – "my photography is not about the female body, it is about the female spirit, about the beauty of the heart. I love the vibrant real skin on a woman's face, the lines around her eyes that tell her story."

The sets of portraits resulting have earned Elena a worldwide reputation through printed magazines like *Frames*, *Lens*, zines and on-line communities. Before the war she was part of a vibrant photographic community, often using hire studios in Kiev. We asked Elena to write about what's changed – and the problems facing photographers and the creative media community in Ukraine on the third anniversary of Russian invasion.

– *David Kilpatrick*

DK: Tell us about your models. Who are they?

Elena: For me, the beauty of women over thirty-five holds a special value. Natural youth is always beautiful, and even if a young girl is somewhat superficial, her youth will more than make up for it. But beauty after thirty is always a sign of personality. Beauty in a conscious age is beauty first and foremost for oneself. It's not the cliché, "I keep myself in shape to get married", but rather for myself.

For me, a woman's beauty is not just about appearance; it is, above all, about the integrity of body, mind, and soul. It is discipline. It is self-respect. It is the ability to live off one's own energy and an equal exchange with the world. There is no beauty in someone who merely conforms or endures just because they don't want to develop and work.

And, of course, the women who inspire me respect their bodies. They find joy in sport, they accept their bodies, their shapes, their skin tone, the shape of their eyes. So many women, and yet just one beauty standard? It's absurd! The delicate ballerina weighing 45kg and the stunningly vibrant Cuban woman with wide hips and a full chest, a symbol of the Great Mother – both are uniquely beautiful.

How wonderful it is when a woman refuses to participate in the race for fleeting market-driven beauty standards. The women who inspire me love themselves and do not compete with other women. They see beauty in others and are not afraid to tell them so!

My muses take care of their faces with the understanding that each age has its own unique beauty. You can not demand from nature an eternal summer or winter. A girl, a woman, a mother – each stage is special, each phase is like the seasons: spring, summer, autumn, winter… and then spring again.

Women who live consciously always look stylish and beautiful – provided they are engaged in their own development. Style is the natural result of a spirit trained to see harmony.

The women I admire love work. They always grow in their craft, whatever it may be – politics or floristry, yoga or science.

And, most importantly, the women who inspire me cultivate beautiful thoughts.

No sport, no modern cosmetology, no clothing can mask nurtured hatred, coddled envy, the staleness of immaturity, or sluggish laziness.

Beauty is wholeness.

Beauty is always that special atmosphere a person creates simply by being present. And you can not fake an atmosphere.

After every shoot, I fall more and more in love with Women.

A woman is an elemental force hidden beneath human skin.

I love taking photos of witches. A witch is a sensitive, joyful, curious woman who treats everything in the world with great love and respect, and she is outside of religion.

No matter who she is in real life – a politician, a florist, an artist, or

an accountant. I love taking photos of the greatest woman.

DK: How has the war in Ukraine affected you as a creative person?

Elena: You know, no movies, no imagination can ever prepare you for real war! Never! It's a horror that completely grips your body and mind.

But during this difficult time for our country, I discovered the beauty of my people, especially the women. No matter how terrifying it is, they chose to walk through fear. Bombs are flying over us, yet women are painting, creating beautiful bouquets, dancing, organising photoshoots – and all of this is about the *desire to live*, about believing in the future.

Understanding that you can die at any moment changes your consciousness. You begin to appreciate every minute. You do not waste time on empty meetings, you have no time for fear or doubt. The only thing you have time for is the *desire to live and create*.

When my foreign colleagues ask me, "Do you really have a war? Your women are still incredibly beautiful, you have concerts and exhibitions", I answer "Yes, some people have decided to leave – that's a difficult decision, and it's their choice. But there are also those who have chosen to stay on their land! To be here, with their people, and to KEEP LIVING! They need music, and musicians need to speak their language! Artists need to paint, and we need their paintings! Ukrainians are a people who create – creative, beautiful, brave!"

Because of the war, we have started to revive and learn our language again. It is so beautiful! The Ukrainian language is like a *vyshyvanka*, our traditional embroidered clothing – delicate, refined, filled with the symbols of our ancestors. The Russian language, on the other hand, is like a T-shirt and jeans – just ordinary clothes.

For a very long time, the Ukrainian language and culture were suppressed. But now, thanks to people, they are flourishing. The men are fighting, while the women—are both fighting and creating. Everyone is making their contribution to this victory.

ONE MAN'S WORLD

For the past 50 years, David H Wells has been on the cutting edge of the imaging business, having shot for many newspapers, dozens of magazines (including LIFE, *Newsweek*, *National Geographic*, TIME, and the *Sunday New York Times*), producing Pulitzer-nominated photo essays. He's worked solo most of the way even on major international commissions.

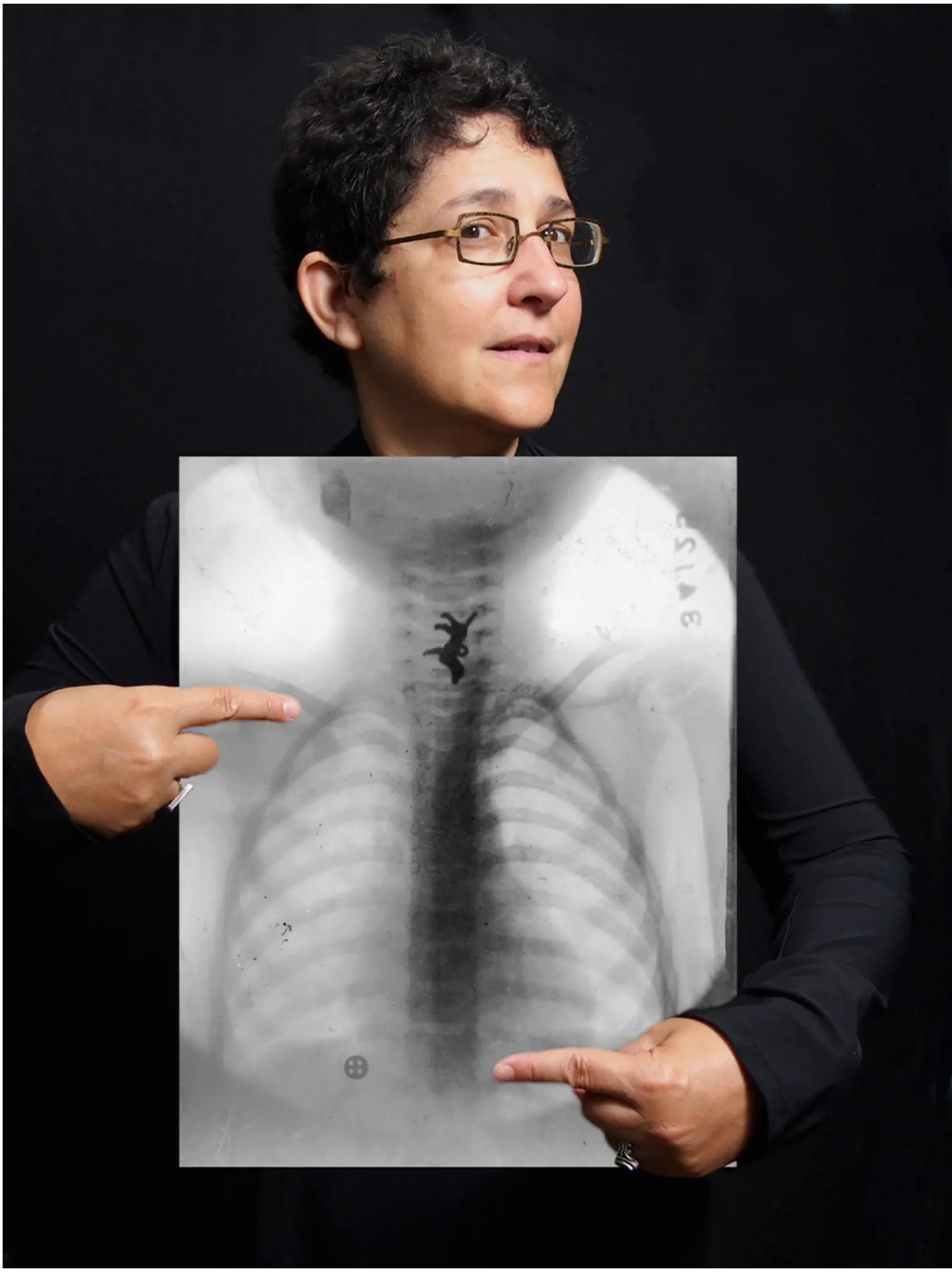
David Helfer Wells specializes in intercultural communications and the use of light and shadow to enhance visual narratives. He has received two Fulbright fellowships, a grant from Nikon/NPPA and a fellowship from the Pennsylvania Council on the Arts. His work has been in over fifty exhibitions and he has taught workshops at the International Center for Photography in NYC and at the Maine Photographic Workshops. Also Bangladesh, which we'll get to shortly…

But that description hardly scratches the surface. The fact is he's been embracing every advance in the industry since 1975 and has been nimble enough to adapt to shifting markets for most of his career.

His career started in 1975, when he was studying the history of photography at Pitzer college in California, studying the photojournalism greats like Walker Evans, W Eugene Smith, Paul Strand, Garry Winogrand, and other cutting-edge photographers of the day. Upon graduation he became a newspaper photographer for the *Daily Signal*, "doing what newspaper photographers do best – photographing people doing very strange things." He then migrated to other papers in San Francisco, Texas, and then New York state, all the while honing his use of light and shadow and mastering B&W film techniques.

After a brief stint at United Press International, he then graduated to being a magazine photographer, mastering the exacting exposure tolerances of color slide film at the same time, a rare and valuable skill at the time. "The good news is you get to travel all over the world on other people's dimes", he jokes. Even though cameras had built-in meters, he found that handheld incident light meters provided much more accurate exposures in situations when he couldn't afford to get it wrong.

"I think I ended up living/working in a particularly interesting time as a photographer", he says. "Economically and professionally, and in



University of Rhode Island English Professor Mary Cappello in a studio portrait riffing on her book: Swallow: Foreign Bodies, Their Ingestion, Inspiration and the Curious Doctor Who Extracted Them.

terms of visibility, I was probably at my peak when I was doing color slides for magazines since that was a very specific technical and artistic skill set that relatively few people could do, especially around the globe, especially working on their own like I was used to."

In-depth photo essays followed, which allowed him to pursue issues and subjects in greater detail – not just constrained to telling the story in one image. The most notable ones include:

- The pesticide poisoning of farm workers in central California. "Most people think it's about food safety", he explains. "It's really about the children of farm workers who are getting poisoned." Years of using these chemicals have built up immunities in the pests, and the farmers find they must use more of the pesticides each year to achieve the same results. Throughout the valley there have been dramatically increased incidences of cancer among farm workers, families and Valley residents, even those not directly involved with agriculture.

"The story ended with the growers explaining that in order to meet consumer demands (which are: perfect produce, year round, beautiful looking, and dirt cheap), the only way you can do that is by using chemicals."

- A 1993 grant from the MacArthur Foundation allowed him to spend over two years in the middle East, exploring the complex relationships between Israelis and Palestinians.

"The hardest part about that project, by far, was figuring out what I was going to say about the Israelis and Palestinians that hadn't already been said. What I came up with was that yes, they're in conflict, but they also in co-exist and they even cooperate – sometimes all in the same day."

- Foreclosed Dreams – A photo essay showing the abandoned remains of foreclosed homes in 18 of the 50 US states. The work explores the empty homes and foreclosed dreams littering the American landscape in the wake of the foreclosure crisis between 2009-2013.
- India's Globalization Project – a years-long photo and written essays project examining the winners and losers of the global economy; with a focus on India. The scope of this project is so large that it's impossible to encapsulate in a single paragraph.

"I think that after the first couple of grants that I got made me realize that I had reached a level of skill where the outside people were looking at it and saying, 'This is important. It should be continued.'"

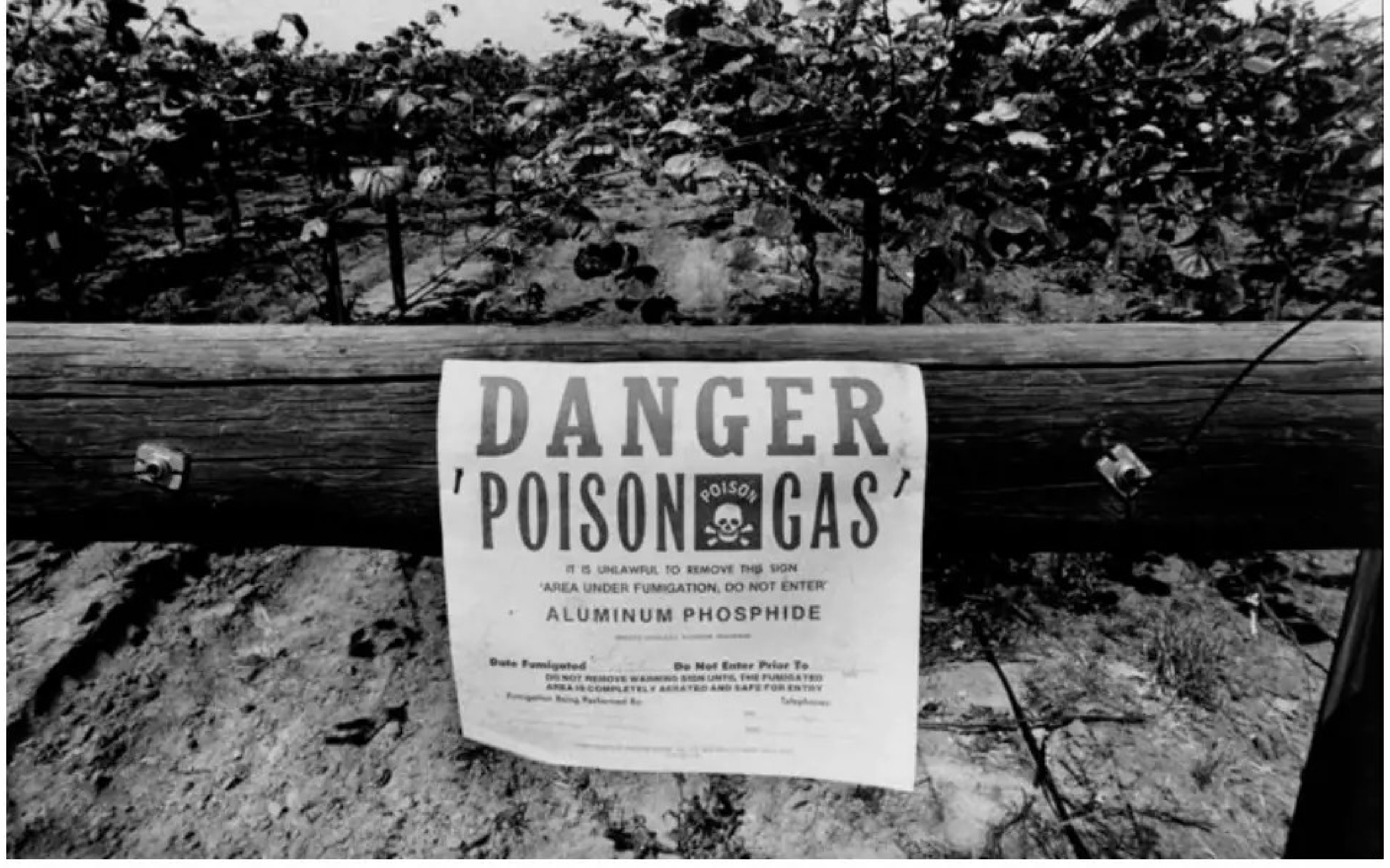
But nothing defines his early work better than his explorations of light and shadow, so reminiscent of LIFE magazine photographers of the 1940s and 1950s.

Reinventing Himself

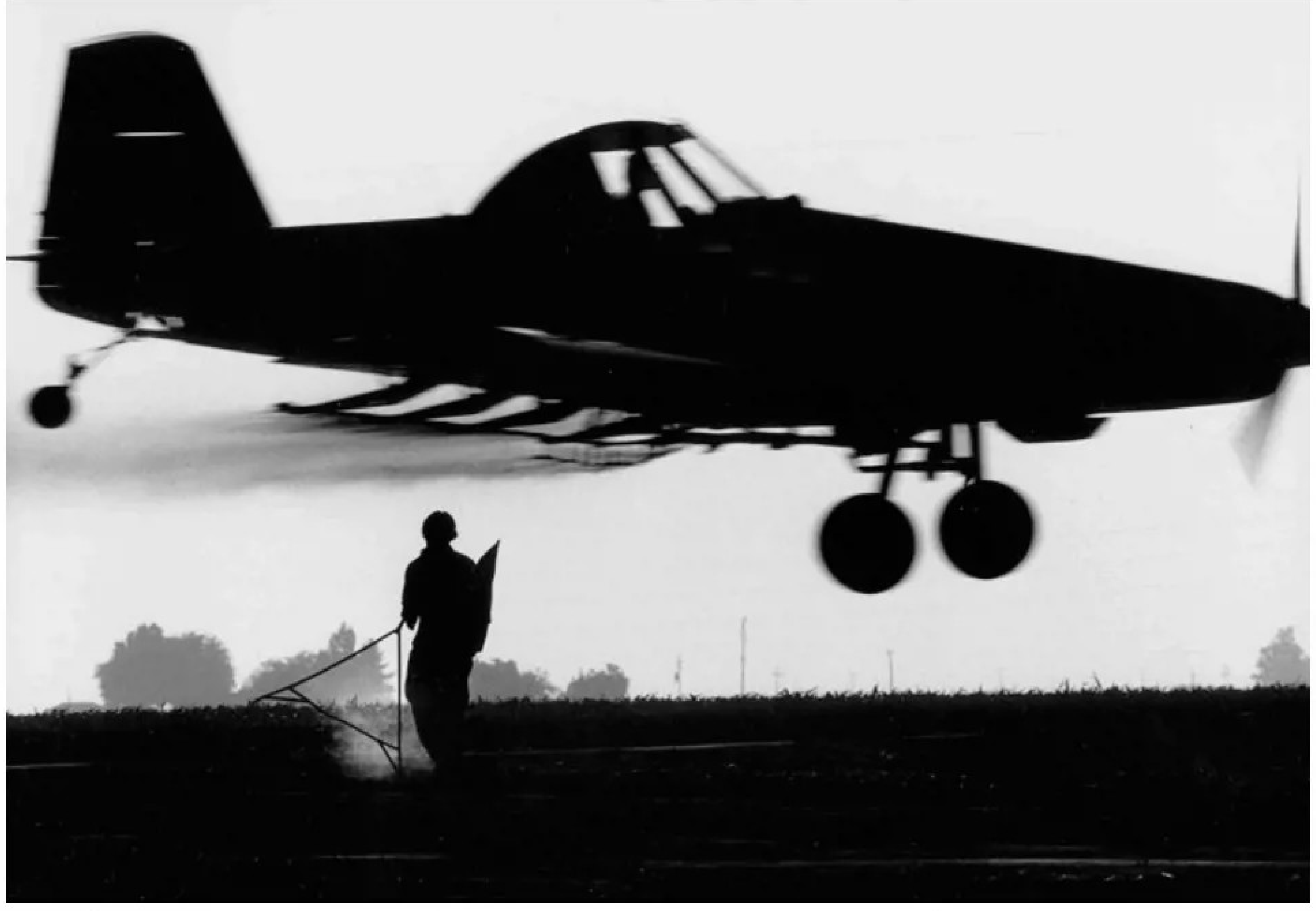
Throughout all of this, he had to reinvent himself several times. First going from B&W to color transparencies, then to digital imaging. "The magazine and newspaper work dried up. So I transitioned to stock photography around the year 2005. Stock photography was really becoming important because they were not commissioning images and declared that they were not going to hire new people. They were going to use existing stuff." But as all stock photographers discovered, that market has gone away as well. "Everybody else started doing the same thing, so the value of what used to be a pretty good photograph kept going down. So now they're essentially almost worthless." *(See David Kilpatrick's "Light in the Pocket" article elsewhere in this issue for a similar take on this subject.)*

His latest reinvention is to produce short editorial videos. "I initially transitioned to doing videos because many of the publications that I used to capture still images for on assignment were looking for short videos for their websites. I turned out to be pretty good at that, partly because I was used to working on my own, and partly because I thrive on being a more complete storyteller than I had been in the past, when all I could do was largely be someone who only produced still images." This work has indeed won a plethora awards (see his web page – **http://bit.ly/42U9Pa1**).

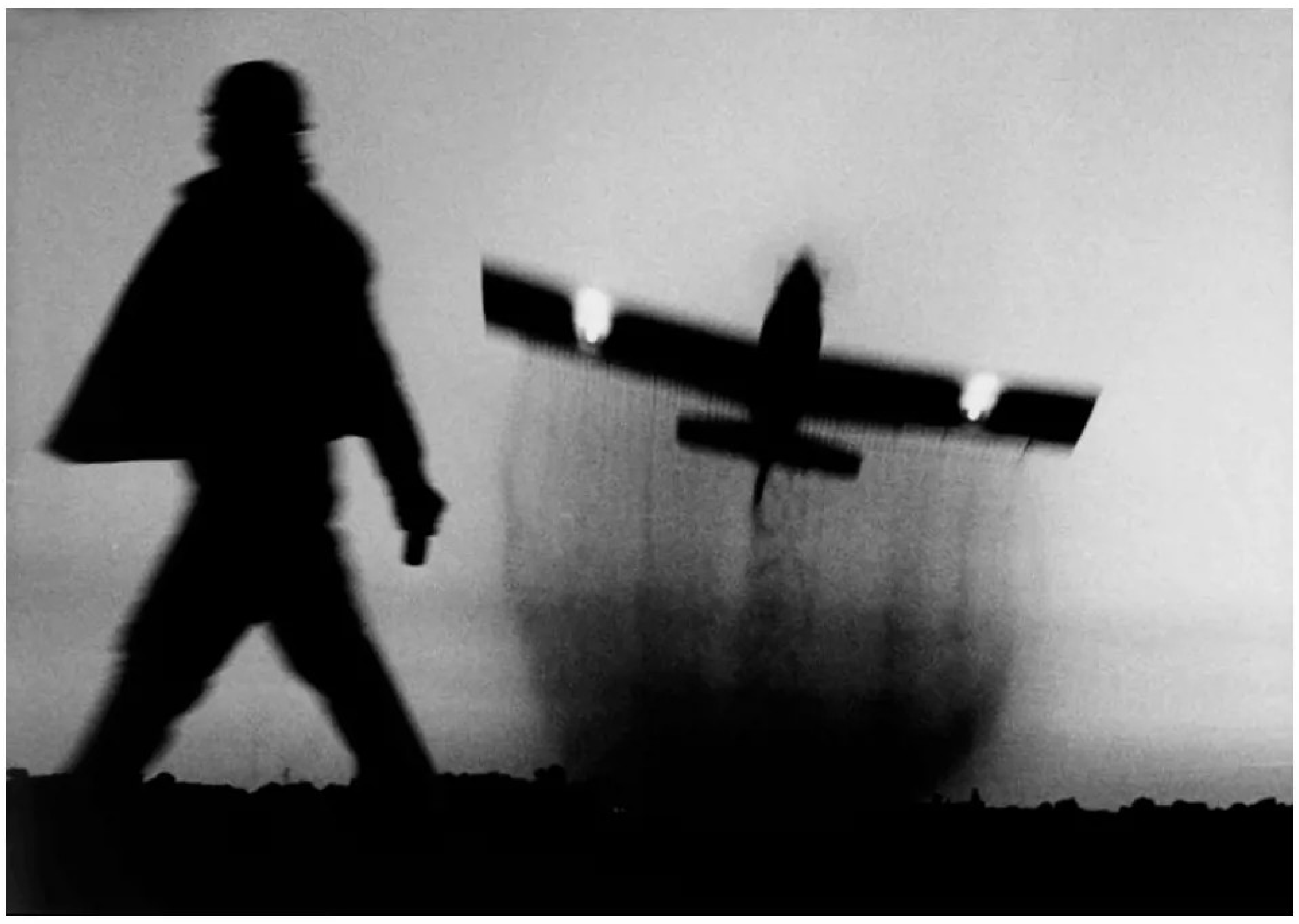
"What I love about films is that I am the complete storyteller, controlling image, sound, movement, time and putting those all together into one story. Most of the time as a still photographer I was simply


DANGER
'POISON GAS'
POISON
IT IS UNLAWFUL TO REMOVE THIS SIGN
'AREA UNDER FUMIGATION, DO NOT ENTER'
ALUMINUM PHOSPHIDE

A sign alerts farm workers and others of pesticide use in the farm fields near Delano, California. From David's 1988 Philadelphia Enquirer story on the pesticide poisoning of farm workers in the Central Valley of California, which was put forward for a Pulitzer Price by the paper. It's still an issue 37 years on.

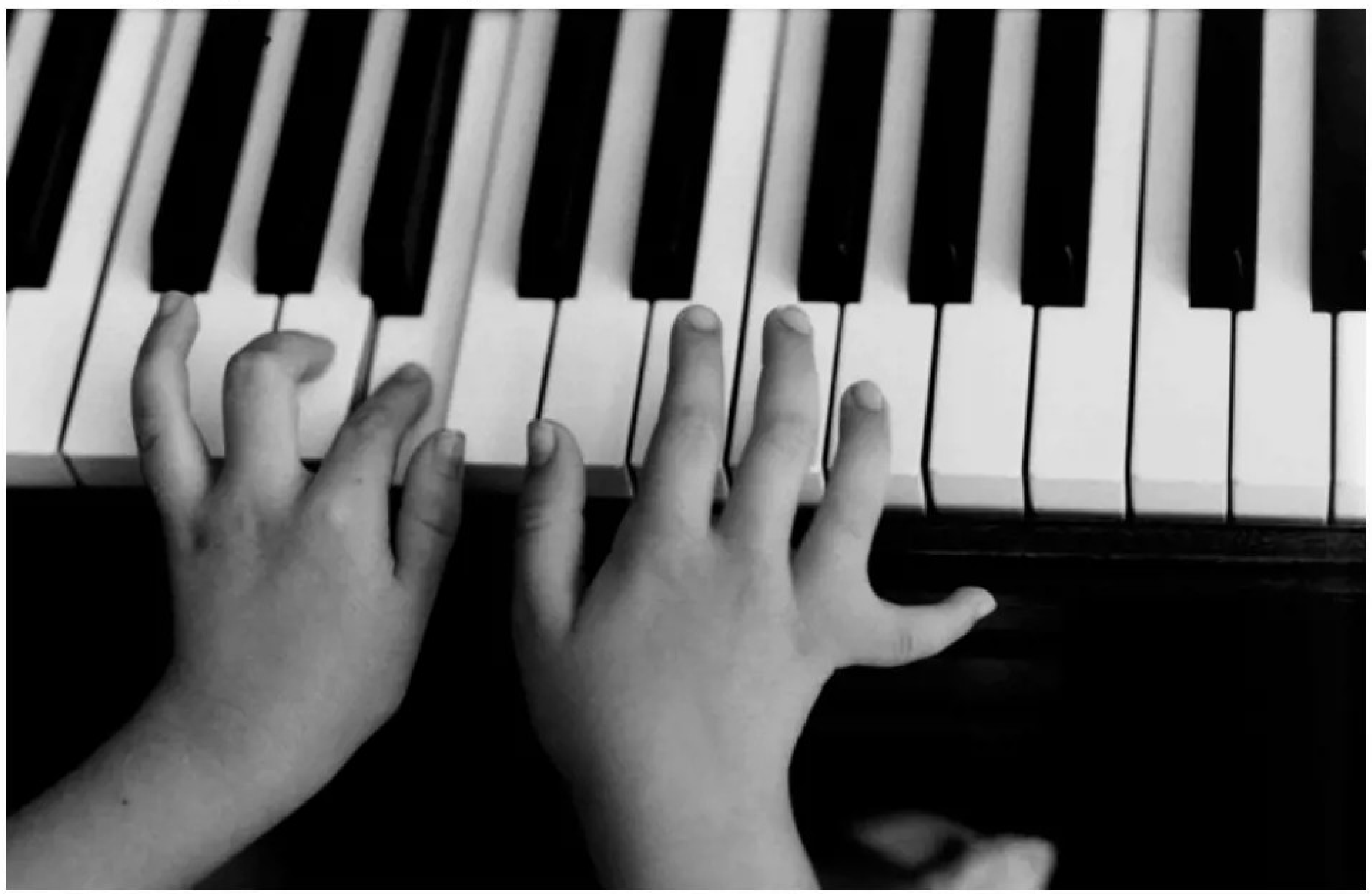


The flagger, who directs the crop duster's application of pesticides measures the area with a metal triangle as the plane passes by and he gets hit by drifting chemicals.



As a crop duster sprays to the edge of the field in Firebaugh, California he exposes his flagger, whose job it is to direct the plane where to spray, to the drifting chemical spray.

Below: the deformed hands of a child born with a birth effect, most likely caused by exposure to the pesticides when in utero.



generating images to match somebody else's text. Films, by definition, give me the opportunity to do that entire range of storytelling which is why I love them. Plus, film making is a process that works well with my technically oriented, problem-solving mindset.

"I don't do a lot of narration based videos, it's a lot of ambient sound typically. So my videos are a combination of an interview and a ton of ambient sound, and I've had to start thinking like a director and like an editor.

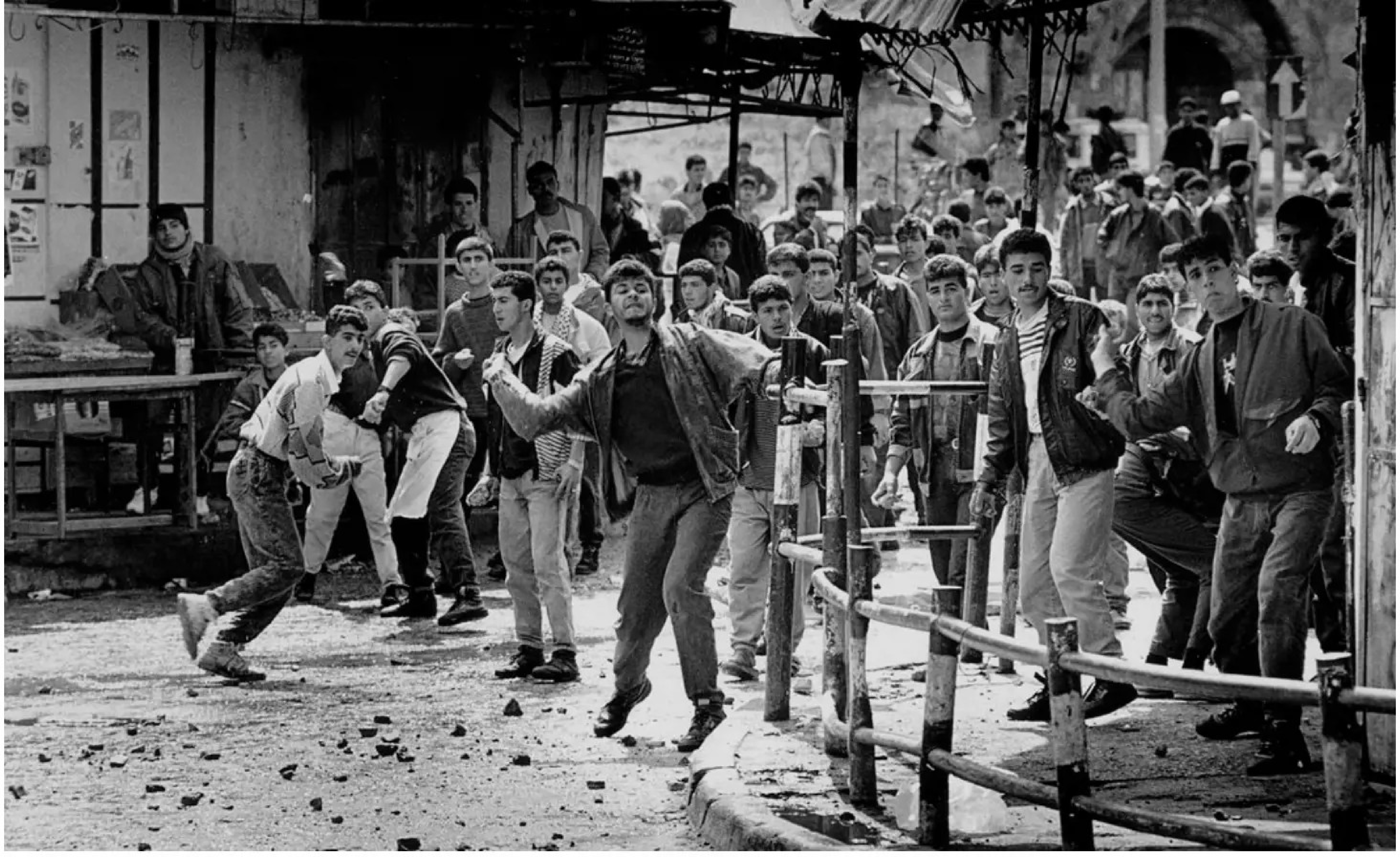
"That was a reasonably good market for a period of time until the publications discovered that videos cost a lot of money and do not get that much traffic. Of course, user-provided videos have completely displaced that market as well. However, along the way, I learned that I really love making films."

Now he's doing more on his own projects for people who are willing to part with the kind of money that's needed. "But those people are few and far between. Most media outlets want user-provided content – professionally-developed videos don't translate into more engagement for some reason."

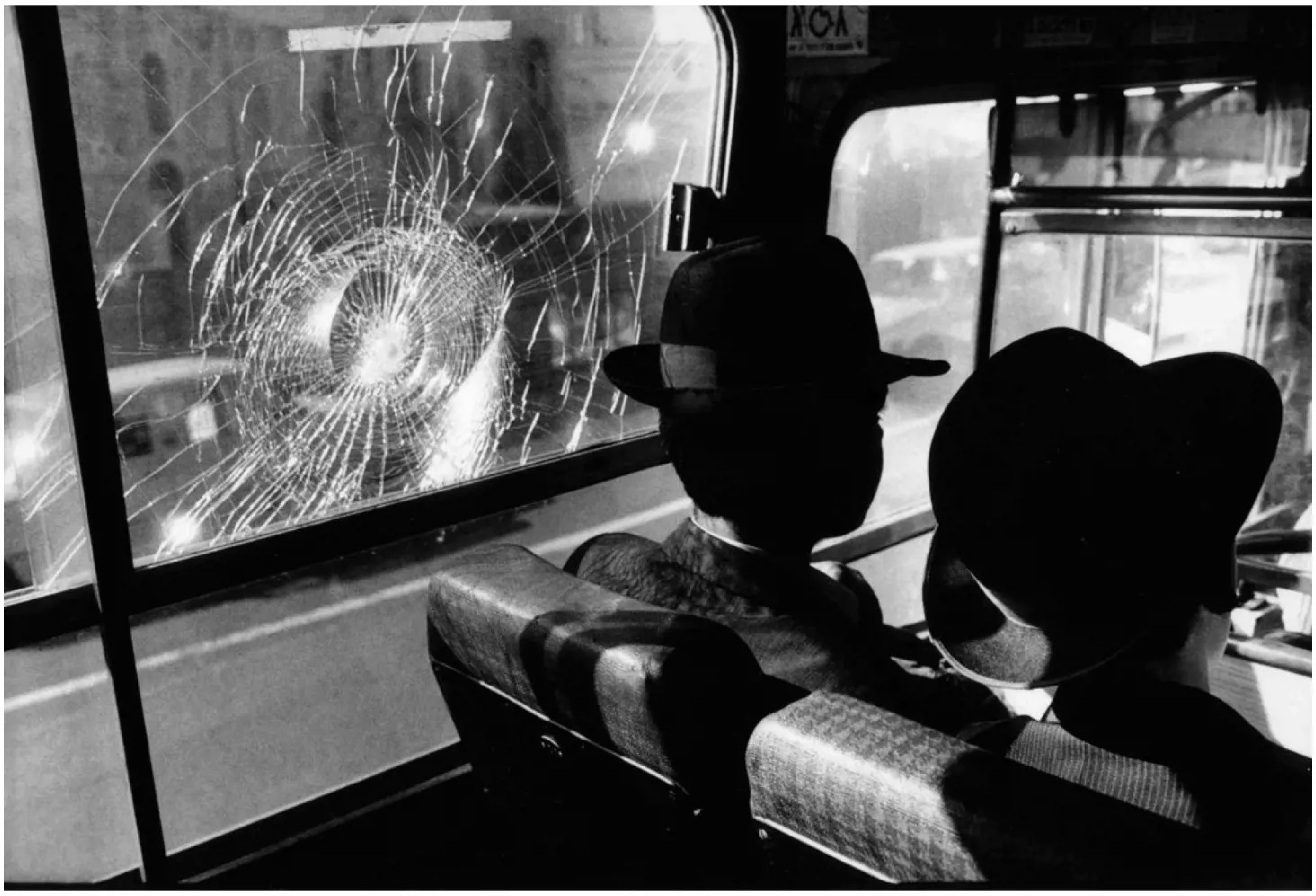
He also started teaching photography internationally in the late 90s, which he continues to do today. The group he talks about most are his students in Bangladesh, where he did such a good job that around 2010 his students were being hired for jobs that once went to him. "There's no need to fly me out there anymore since they can now source local talent to get great images. I put myself out of a job!", he said proudly.

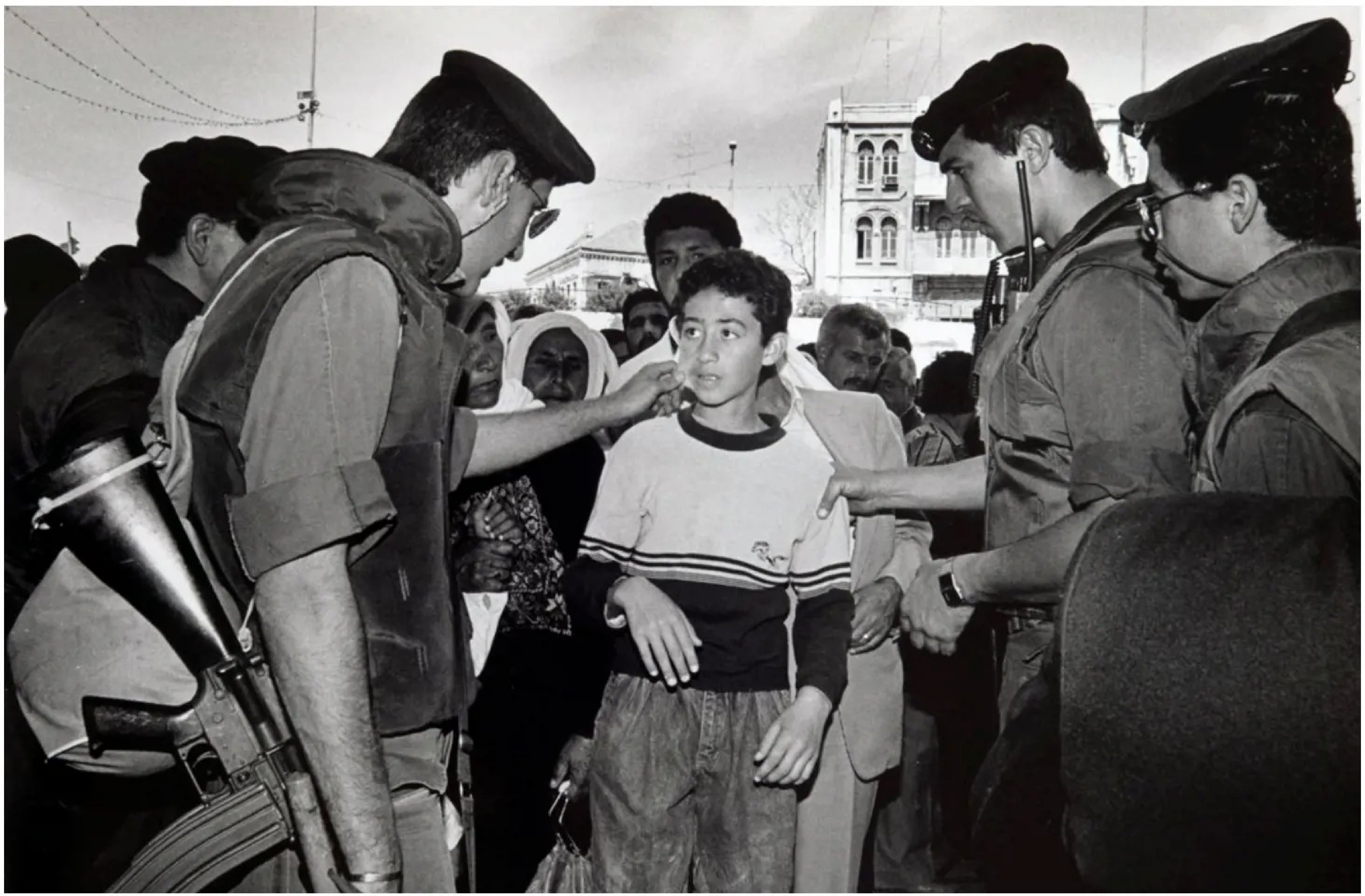
So does he miss the pavement-pounding days of being a news photojournalist? "What I missed about newspapers might be the adrenaline of chasing things down. I used to cover fires, earthquakes, mudslides, riots (those are L.A.'s other four seasons) – there's a lot that went on. When you're 25 or 30, it's a lot of fun. When you're in your 60s, not so much."

Wells hopes that his work inspires viewers to look more closely at the world around them. "I'd like for people to take something away. I suppose both bodies of work are linked by the idea of looking at something differently."



Above: a crowd of Palestinians throwing stones at Israeli soldiers who later chased after them in the Gaza Strip town of Khan Yunis. Below: on a public bus in Jerusalem, two Orthodox Jewish Israelis ignore a window damaged by stone throwing Palestinians. Bottom: at a checkpoint near Damascus Gate in the old city of Jerusalem, a soldier harasses a young boy at a checkpoint aggressively pinching his cheek. All from a photo-essay on the complexities of the relationship between Israelis and Palestinians, funded by the MacArthur Foundation in 1993.





Near sunset, the shadow of a camel guide comes into view amidst Morocco's magnificent sand dunes. Below: in the Saharan dusk, camel guides stop to rest, silhouetted against the remnants of a setting sun, except for one lit by the glow of his smartphone screen, highlighting the juxtaposition of a strong local culture and increasing outside influences.

A Lasting Legacy

Lately he's been concerned about what will happen to his 50 years' worth of content after he's gone. "I love my daughter, but when I'm gone, I'm sure she's going to go through all this stuff and say, 'Oh I like that picture of me'. Then she'll toss the rest because they're not relevant to her."

Recently he received several large boxes of his slides back from former employers and stock agencies, and he struggled with what to do with them all. He went through EVERYTHING, tossed a lot, sent prints to organizations he was documenting in case they would find it valuable (many did), and the rest is now sitting in the archives of the University of Massachusetts, Amherst. "Although I still have to do all the captioning and keywording", he says.

But this experience has given him a new mission: getting others to think about what will happen with their photographic legacy. "Everything from the collective visual archive of our culture right now started about 20 years ago. If you search for stuff that's older than 20 years, if it's not a major news event or doesn't involve a celebrity or violence or sports, it doesn't exist. And we've been doing all this stuff – if that goes into the dumpster, it's one small part of that visual narrative of the time period that we're recording that doesn't get included."

In other words, if you don't want your life's work going to the trash, then you should start acting NOW.

"What will YOU do with your imaging archive? What steps are you taking to ensure your work has a lasting impact and doesn't evaporate?"

Food for thought.

– Gary Friedman

Top left: an improvised baseball game in the backstreet of Havana, Cuba. Bottom left: a worker stitches fabric in the Mumbai, India workshop/office of an Indian company that makes embroidery for the fashion industry, which is sold around the world. Top right: outside of Bengaluru, India, right at twilight, during the so-called Blue window of light, workers burn lime. Centre: laborers carry baskets full of sand on their heads at a construction site at sunrise in Dhaka, Bangladesh. Bottom: plastic sheeting that merchants in the nearby market hung on the staircase to block the sun are the place where magical shadows happen in the late afternoon in Dhaka, Bangladesh.
See: ***https://www.davidhwells.com***
Check Facebook, Vimeo, Instagram & Google for ***thewellspoint***

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Rescuing an exhibition – too late!

David Kilpatrick found most, but not all, of a set of 20 x 16" mounted darkroom prints by British 1950s film studio stills photographer Harold Hanscomb ARPS, who died in 1983.

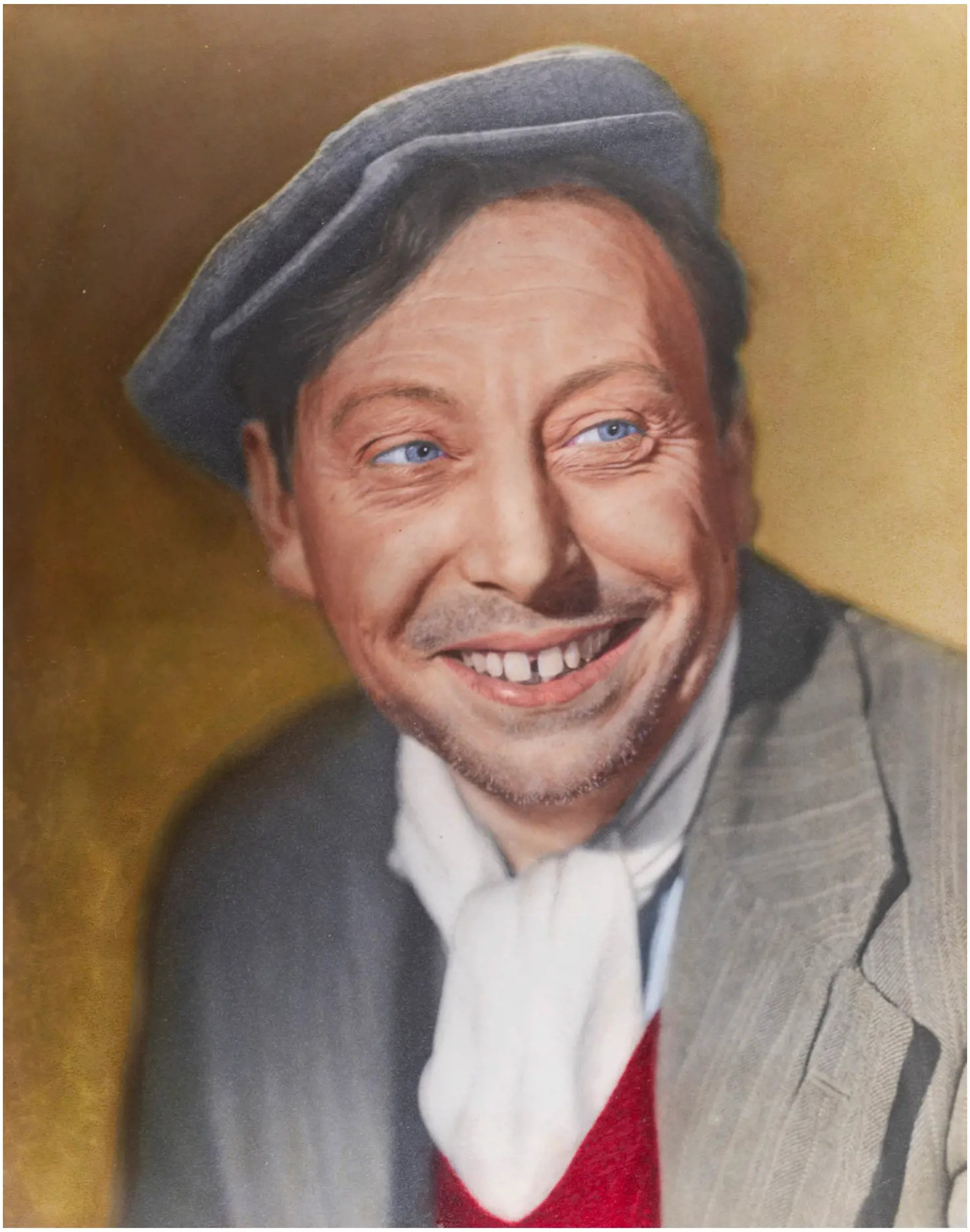
After I realised the quality of four vintage mounted theatrical and film star portraits at a local antiques fair, I spotted the motherlode from another seller. From the quality of the printing, whether in black and white of the 50s or earlier hand tinted colour, they may have been the photographer's ARPS panel candidates, or perhaps an exhibition. The closing words of our last article made me think. Did relatives put the full set into auction some time ago, where they sold for possibly as little as £1 each? One dealer who had bought four (for the stars featured, not for photographic excellence) probably paid more than me, as I bought everything remaining – 23 mounted and five unmounted – for half the dealer's piecemeal total.

Of course when the photographer was known to have died only 40 years ago, even the 1940s prints are still in copyright. But they can be bought and sold, and all are signed on the back, probably not a 'signature' despite one only having "ARPS". With loose 10 x 8s from Hanscomb selling for many times more, it's a set of prints which could decorate a hotel, restaurant, bar or office – all clean enough to matte and frame. The papers used look like Kodak Bromide, Bromesko, Royal Bromesko and possibly Agfa Portriga. The absence of fading or staining, along with the standard of printing and the colouring work, point to real expertise in the darkroom as well as mastery of studio lighting.

Three BW prints were filmset shots at Southall Studios, from the 1952 drama documentary *The Brave Don't Cry*. In 1950 the Knockshinnock Castle Colliery was the scene of a catastrophic flood which trapped over 100 miners for days, killed 13, and made headlines for days. Only two years later this London studio filmed the account and tribute to the rescuers, waiting only until the 13 bodies had been recovered from the rush of peat sludge which came down a 45° heading that had broken into a glaciated lake under the moorland above.

The actors were nearly all from Scotland, Glasgow theatre school, appropriate for the East Ayrshire location. The very advanced mechanised mine had attracted many workers from North Lanarkshire.

These late black and whites had the look of rollfilm or possibly 35mm, from the scale of dust marks and negative scratches seen in the prints. The full reproduction on page 29, of John Rae, could be a studio shot or a filmset shot since the actor is in costumer and make-up, but the lighting and even the depth of field point to this being taken separately from three 'underground' stills which are obviously on the set. It may look like a real mine location, but no kind of flash and tungsten lighting was allowed underground because of the risks of explosions. This rule applied – and probably still does – to all underground workings in the coalfields. In the 1970s I was commissioned to document tunnels excavated into the sandstone beneath Doncaster's road network, made into a series of chapel-like vaults with carved gargoyles by an eccentric who inhabited them in the 19th century. No coal – but no lights were

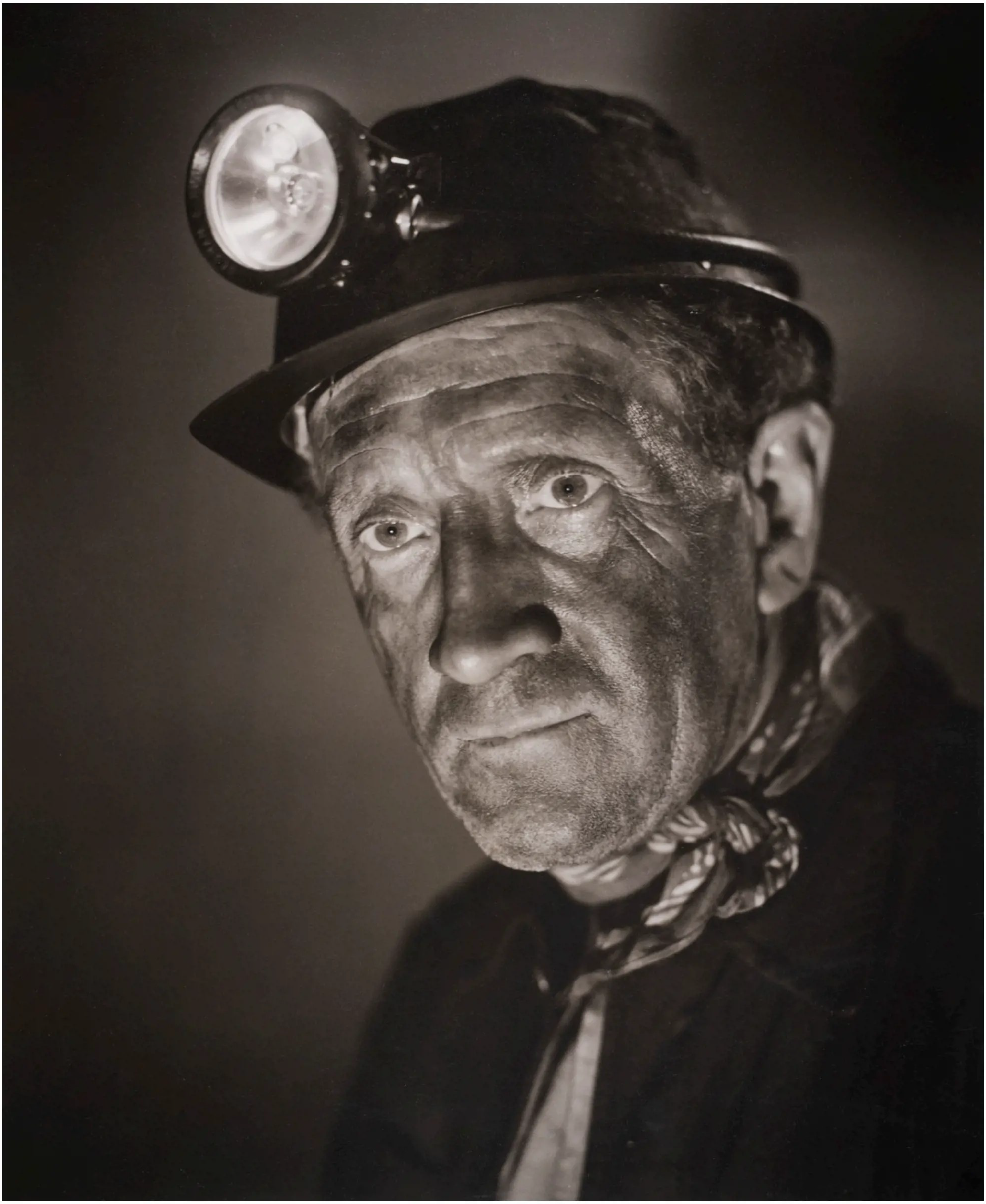


Leslie Dwyer – this portrait shows him in costume for the 1952 film 'Judgment Deferred', shot at Southall. It's not a filmset portrait, and has been coloured using transparent photo oils on a warm-tone print with a soft velours lustre.

Top left: Doris Goddard, studio portrait for Southall Studios' 1955 film 'Wee Geordie' (or just 'Geordie'). Doris had many film roles and returned to Australia in later life as a pub landlady, eventually buying Sydney's Hotel Hollywood which has a room dedicated to her memorabilia. Doris ran the hotel until 18 months before her death in 2019.

Top right: Bill Travers in the same film. Travers was a war hero in the Burma campaign during the second world war, was awarded the MBE, and became an actor in 1949. 'Geordie' (a story of an unlikely Scots athlete) was so successful it won Bill a Hollywood contract with MGM. He returned to England in 1957, marrying Virginia McKenna, and from their experience starring in 'Born Free' the coupled became animal rights campaigners for the rest of their lives. They established the Born Free Foundation in 1971. He died in 1994 aged 72.

Three black and white prints: filmset stills from 'The Brave Don't Cry', Southall Studios, 1952. On the right in these prints is John Gregson, who played the leading role of doctor John Cameron in this docu-drama about a real Scottish mining disaster just two years earlier. John Rae is on the left. Both were later to star the 'Quatermass' films, and Rae in 'Oh! What a Lovely War!' Any information on others in the scenes would be welcome.

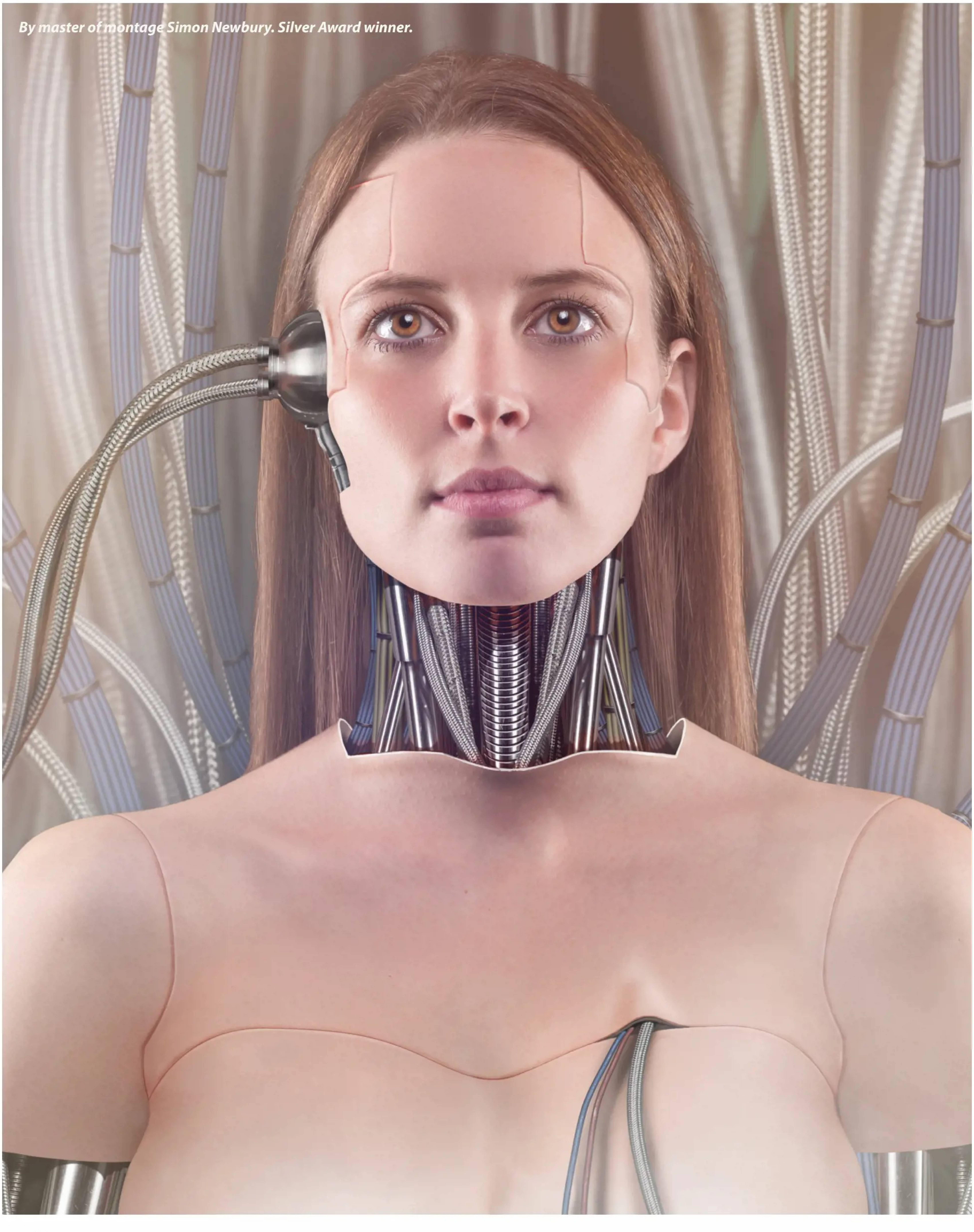


allowed except the mining safety team's own relatively low powered sealed inspection lamps. The rescue scene stills clearly use multiple heads, probably predecessors of the Ianero Blonde and Redhead portable tungsten halogen lights which became standard for industrial movie work in the 1960s.

Hanscomb's studio portraits, whether earlier or later, are higher in quality and well retouched, with some hand coloured in photo oils to a modest standard, and evidence of knifing (through the emulsion to the paper base) for eye catchlights. The perspective and rendering of the John Rae portrait above point to a 5 x 4" camera with a relatively short focal length, 135mm to 150mm, but could be a 90mm on a rollfilm back – a Linhof Technikon 100mm ƒ2.8. or the similar rare Carl Zeiss Planar, from the aperture used.

All the prints, though in fine condition visually, showed signs of storage and scuffing from being stacked. The chlorobromide matt lustre or velour papers of the 1950s often lacked a super-coat, making them easy to retouch but fragile. Copying on 61 megapixels with a critically sharp macro 50mm reveals everything, and my direct lighting caused problems so I need to copy again with diffused light or a polariser

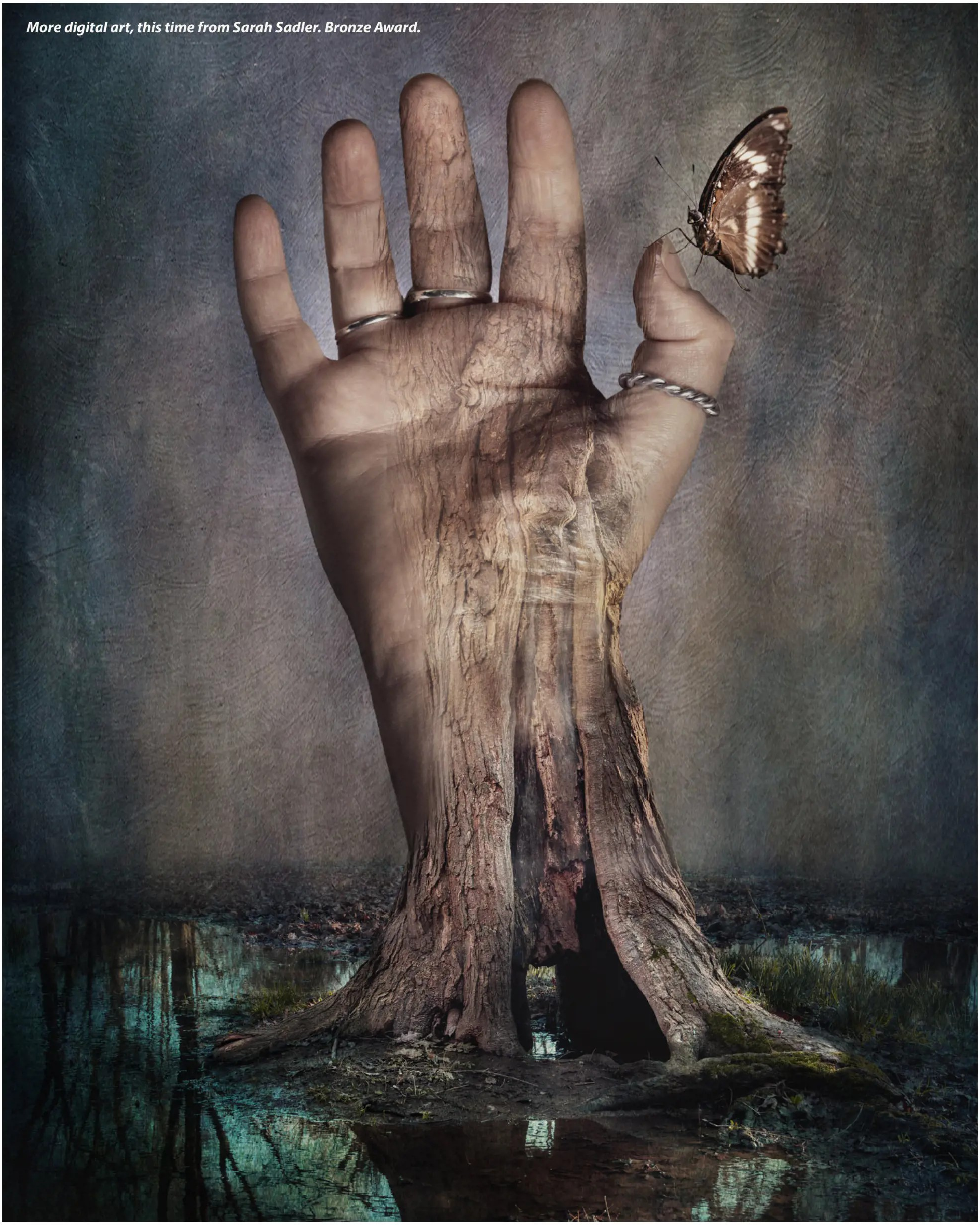
ONE OFFS
ORIGINALS NOT CLONES



By master of montage Simon Newbury. Silver Award winner.

We looked through 2024's Guild Image of the Month results for images which were simply not like other entries from the same photographer or from others. Only some featured in the annual awards… but which?
All will make you think and look twice.

One of the tasks when editing this magazine is to look individually at hundreds of images for every issue. It's not a chore, as it's what millions of use do every day with photographs shared on-line in social media, seen in publications, on walls, on TV and everywhere you look. Nearly always the first view of any image is a thumbnail or preview, or a *Facebook* post which only reveals a 2048px full size file (for those who know how to use *Facebook*) when the image itself is clicked on and the magnifier icon used a few times.



More digital art, this time from Sarah Sadler. Bronze Award.

Top: by Lena Lewis, Silver Award winner
Above, by Steve Jones, Silver.
Right, by Ciara Rush, Silver.

It may be seen as part of series or set, or an album. Very often this makes each picture seem more significant as there is a context. This is definitely the case with **Steve Collins**, with his bus shelter shot (right). We could print a whole portfolio of Steve's work based on café windows, shelters and anywhere the condensation, misting or rain creates a screen through which figures and faces are seen.

This is just one which stood out for its subtle formality and very exact composition. It won Steve a Silver in the monthly results.

We should reveal that our opening image by Simon Newbury did make it into the awards printed book, a superb production as usual from Loxley Colour.

The unusual wedding composite below also made it into the finals and the awards book. By **Robert Carter**, it won Silver in the Wedding category – and it became the very last image shown in the book, which has over 130 pages, most displaying the shortlisted pictures one per page.

All the others shown here didn't make that book – but they made it into *Cameracraft*!

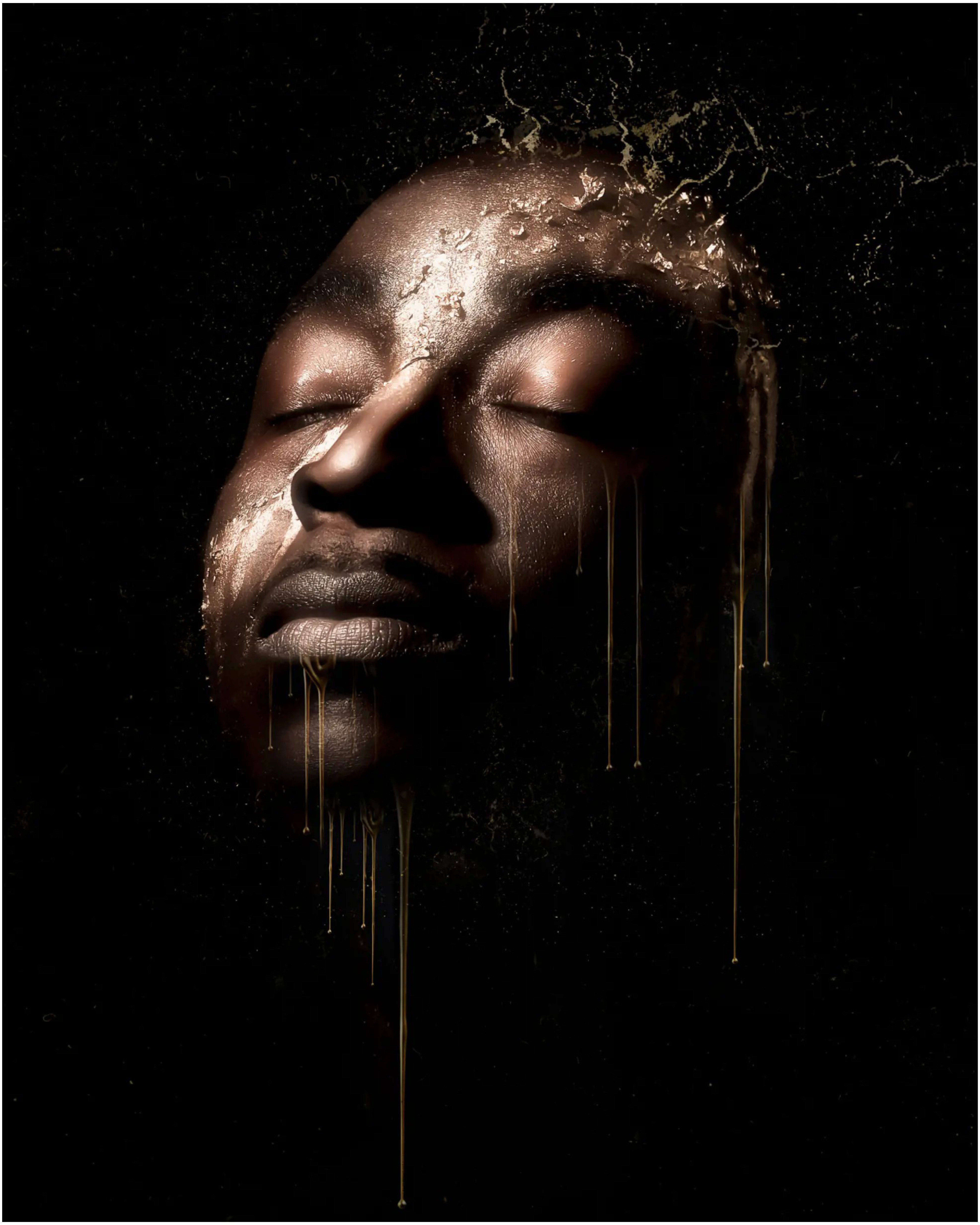
The eyes have it, as photo magazine headlines have been punning for the last century and a half.

Above, by Jo Tressider.

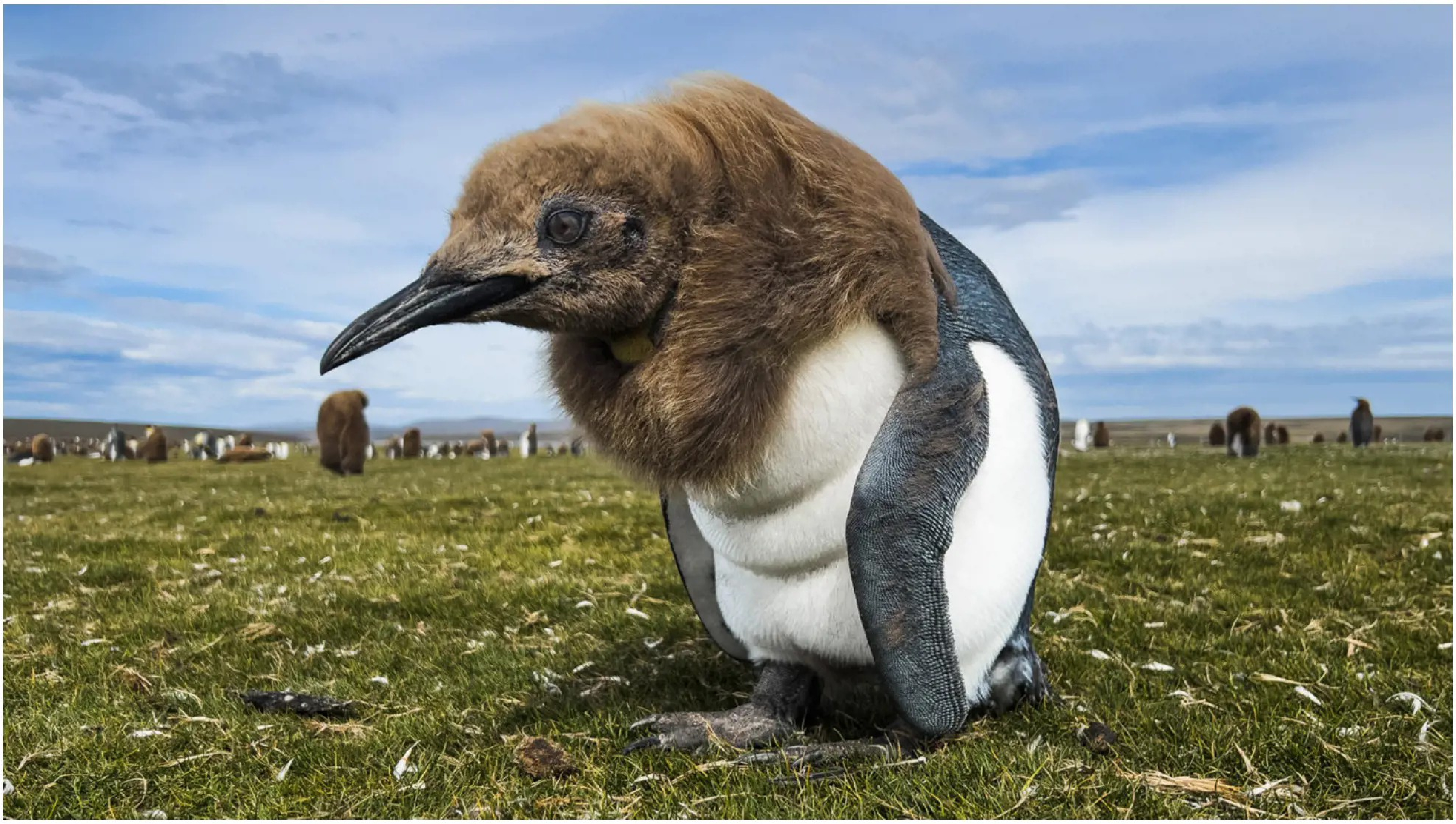
Right, by Miriam Manners.

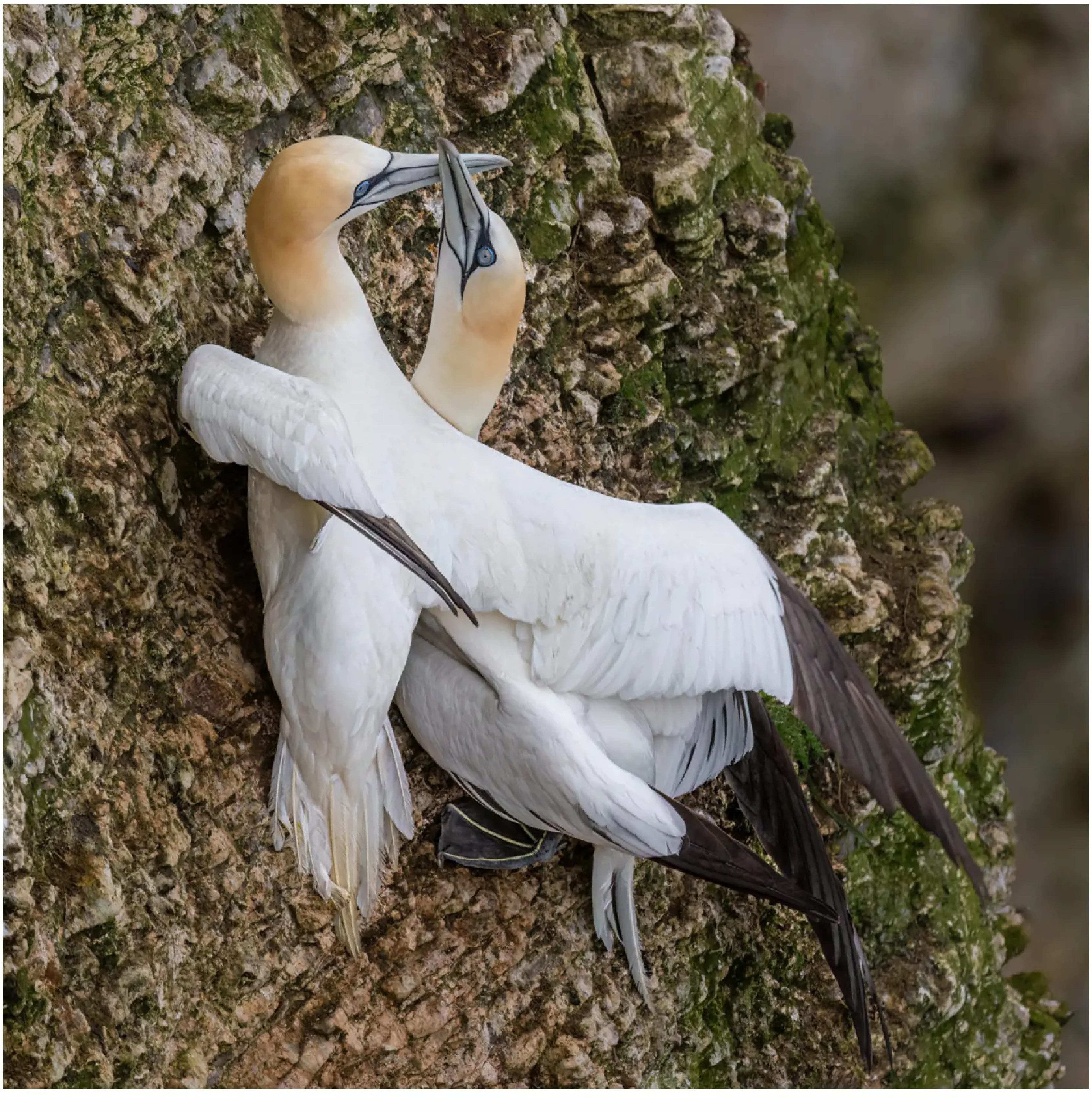
Facing page, by Catherine Brown.

All these and the remaining images achieved Guild Image of the Month Silver ranking.



RUDIE'S
CANADA PLACE





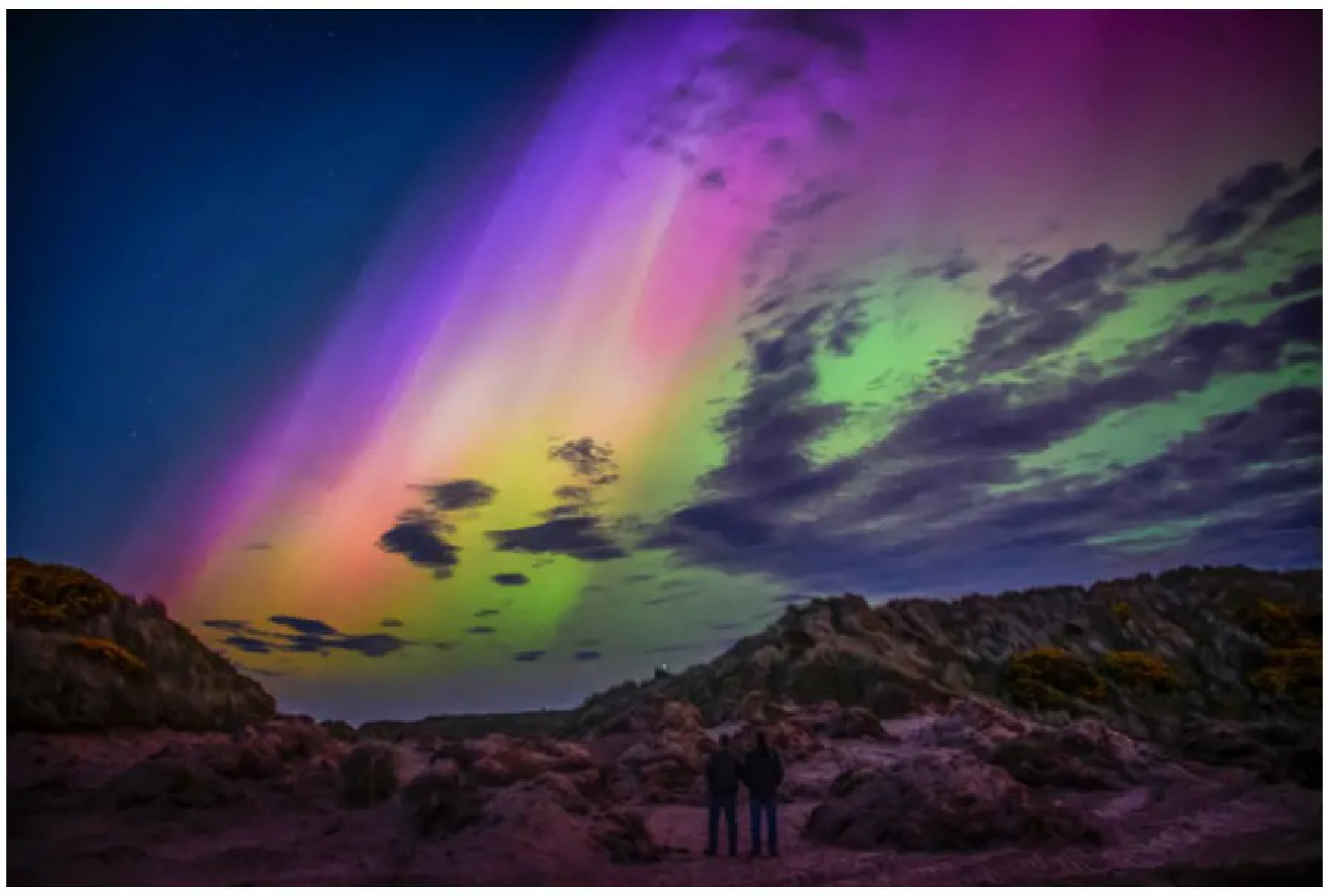
Top left – please study this multi exposure by Morag Forbes closely. Look at the positioning of the clocks, and the three different times. Think about it…

Bottom left – aerial perspective on photographers, by Shirley Difrawy.

Above – penguin chick's perspective on growing up. A wonderfully close low angle from Janette Hill.

Left – this pair of gannets deserve close study. The precarious embrace is perfect, and almost human. Keenly observed by Peter Woods.

Aiming for the stars – Daniel wins a national award at age 17



THE GUILD OF PHOTOGRAPHERS

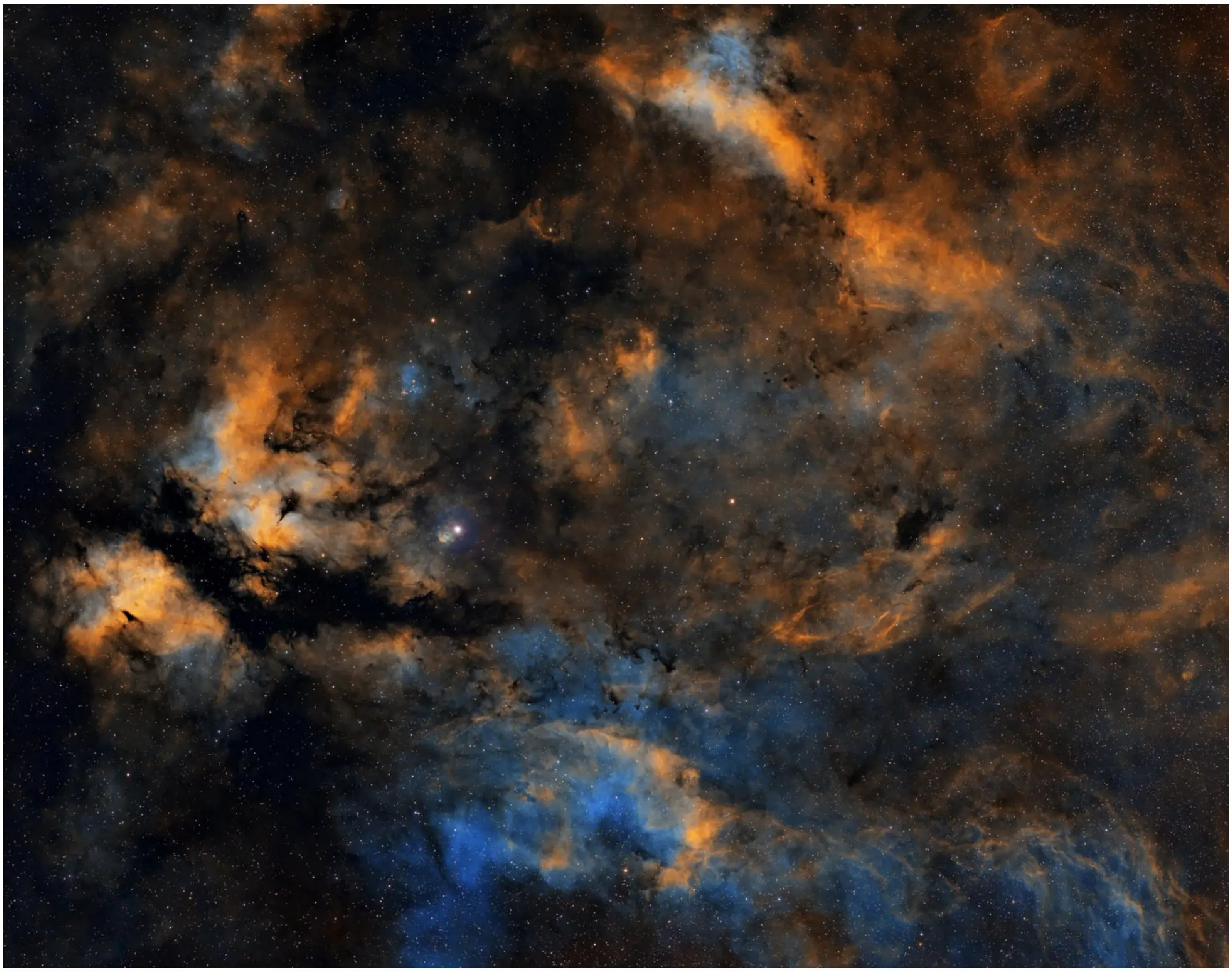
At the Guild of Photographers Awards presentation dinner in February, Daniel Main stepped up to receive the award for the 'Scapes category. This category is as new as Daniel is to the annual competition, as the classes were changed to put Astro, Sky and Nightscape work in with Landscape and Seascape. Daniel had several Image of the Year finalist selections and was shortlisted for the Founders' Cup. This is an award in memory of Ian Gee and Roy Doorbar who created the Guild: it's given for a themed three image mini portfolio and is restricted to Registered and Qualified Guild members who have not previously won any regional, national, or international photography competition run by a photographic body.

Daniel used a one-inch sensor astro telescope camera module to replace the eyepiece on his 3" refractor telescope, shooting from the family garden north of Aberdeen where his father had introduced him to astronomy and astro-photography. His own kit is an upgrade on where he started, and has programmable tracking to enable many cumulative exposures to be made revealing colour in distant objects Though it's dark in the foreground, that's the two of them out on the dunes to catch northern lights.

The one-inch sensor cameras using the Sony IMX183 back-illuminated CMOS chip have enabled the quality of current amateur deep space astro. Daniel is helped by his northerly location and relative lack of light pollution and atmospheric disturbance. He has also been helped by practical mentoring from fellow Guild member Katie Hughes, in Scotland though south of the Clyde on the west coast, who has won many awards for her work.

In the 2024 awards Daniel won the Image of the Year Runners-Up for the Astro Category, and Photographer of the Year Winner for the Scapes Category.

Right, Gold Award winning shot of the Rosette Nebula. Below, another Gold Award, of the Sadr Region.



One Inch sensor history – the lost Nikon 1 system lasted seven years after its 2011 launch.

The Nikon 1 kit acquired in a couple of eBay purchases, top, also included a white ever-ready case for the J1 and a short extension tube. The 30-110mm tele matches the 2011 manual zoom 10-30mm. The J5 has a multi-hinged screen, much better top plate controls, but it's very dim in bright conditions

For a short time, the One Inch sensor format had exceptional promise. Imagine it's 2011 and you find a pocket/baggable camera offering a respectable resolution by the standard of the day, with autofocus far in advance or most DSLRs, DSLTs (Sony diversion), or mirrorless models. Give it really sharp stabilised lenses and a top shutter speed of 1/16,000s plus the ability to shoot at 60fps. Give it the best routine movie quality at that time, HD 1080p at 60fps, and some clever computational photography features based on a 16GB internal buffer able to store up to 100 frames. Those creative options include 'Best Shot' in Smart Photo Mode where one shutter press captures a burst and trims down to four 'candidates' based on composition and motion (blur or sharpness) and details like closed eyes in a portrait or group.

There are limitations, as you might expect in 2011. For some odd reason while full AF/AE is only enabled in 5fps Continuous mode, AF without Face Recognition works in 10fps Hi electronic shutter mode, but use 30fps or 60fps and Face Detection is blocked out and AF/AE are locked on the first frame.

There's also no flash sync apart from a pop-up flash, and this shoots with the shutter at 1/60s or slower. The small sensor's electronic shutter has a rolling rather than global readout as we can expect today, and this could also produce distorted action shots at the highest shutter speeds..

Despite any drawbacks and the small 13.2 x 8.8mm sensor, the Nikon 1 series continues to have a strong used (almost vintage) market with the V models incorporating EVFs (V1, V2) or with an add-on EVF (V3) widely used by birding and wildlife photographers with the system's native 70-300mm CX lens, or the FT1 AF mount adaptor for full frame Nikon AF-S telephotos. The V2 though only 14.5MP is a favourite because it has an integral EVF and takes the greatest range of adapted Nikon glass including the longest teles. The 2.7X factor of the sensor makes a 500mm equivalent to a 1350mm, but the way a 300mm matches 810mm without the cost or bulk and weight is most valued.

In 2018, when Nikon pulled the plug on the entire system and stopped developing any new bodies or lenses, the general sharpness and noise level from all sensors was not as well leveraged or controlled from raw captures (.NEF like other Nikons). The 2015 swan-song of Nikon 1, the J5, replaced the advanced Aptina sensors with a Sony IMX similar to the Cyber-Shot RX100 MkIV. Nikon use a slightly different Bayer convolution, resulting in a few more pixels on both final file dimensions – I was amused to see one camera comparison site, probably AI-generated, assume this could be translated to having 2% larger sensels (pixel wells) on the sensor! The Sony was launched after the J5, and it's often assumed the J5 sensor is identical to the RX100 MkIII. Since the J5 has electronic speeds to 1/16,000s where the RX100 Mk3 is limited to mechanical shutter and 1/2000s, but the MkIV has electronic speeds to 1/32,000s, it's pretty much certain that Sony let Nikon have that innovation first.

So in addition to finding a J1 kit on eBay, I decided to get a J5 as well. It cost over twice as much without considering that the J1 came with many accessories and both the 10-30mm and 30-100mm lenses – the J5 didn't even have a battery or charger, and came with the later PD 10-30mm power zoom which is simply not as good to use. Maybe it was a stolen camera or just something forgotten by its owner and disposed of!

The J5 uses MicroSD cards, which is plain annoying. The maximum 128GB is fine but opting for this tiny format may have put many potential buyers off. Something else which puts buyers off is camera colour. I found white examples, with their white lenses, for both. I like white cameras. They don't get hot if sat in sunshine on a café table or in the car. They also look less professional – not that these tiny cameras do anyway. They tend to have seen very little use when bought used! There was a third, consumer-only, model. The S1 and 2014 S2 have a plastic body and came in colours like red.

Even the S2, like the J5, has no anti-aliasing filter on the sensor. The J1 and original V1 have weak AA filters. All N1 system sensors have dust removal from the cover glass by vibration. This worked perfectly. If dust does get on the One Inch sensors it's clearly a big issue, and may be one reason why the system was discontinued while Sony continued with their sealed-in sensors on RX and QX models. But astro photographers have to contend with exposed sensors and don't find this a problem.

Image quality

The first frame I shot with the J1 is opposite. It was nothing but a test of the raw file, taken zoomed to 24mm (65mm equivalent) at full ƒ5.3 aperture, 1/100s at ISO 200. As soon as I saw level of detail I clicked on *Adobe Camera Raw*'s 'Enhance Super Resolution' and turned it into a 40 megapixel .DNG! Amazingly, the process worked really well. I've had native high res full frame shots which were little better. Reduced again on to the page I hope it has the same 3D quality it shows on screen.

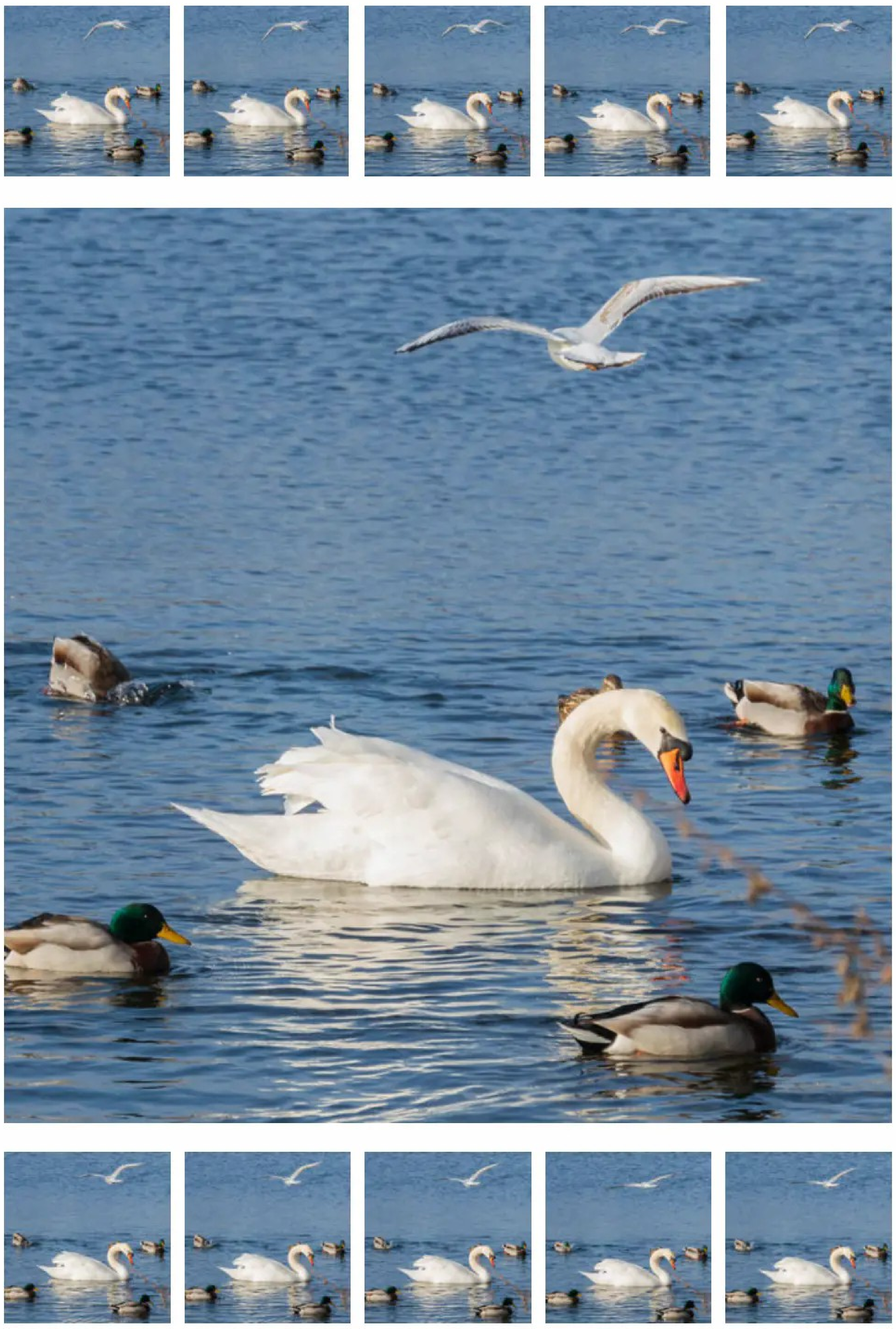
It would be possible to use this 10MP first generation camera for

serious photography, given the noise reduction, detail enhancement and image size increase functions added by Adobe's AI. Super Resolution does not work well with slightly out of focus details, tending to create artefacts like double edges, but tests on my RX100 Mk3 show that it can pull some fine 80MP results from the one-inch sensor. Whether the lens is up to it is another question.

Since the Nikon 1 lenses appear (rather like OM-Systems glass) to be excellent, I looked forward to the J5 arriving and even bought a MicroSD card with SD adaptor (a very reasonable £16 for a Sandisk 200MB/s card). Then when it arrived, sold without battery, I found it didn't use the same battery as the J1. Another £16 gone on two third-party batteries and a USB charger! The newer 10-30mm PD power zoom surprised me, starting out slightly flatter at 28mm thick than the original manual 10-30mm at 42mm, and with silent instant AF. It looks cheap and it has no filter thread, just a front shutter cap which opens on power up – I like the 40.5mm thread of the J1's two lenses, and the neat way that unlocking the zoom and twisting to extend it for use also switches the camera on. The PD uses 4 aspherical elements and one ED, 12 elements in 9 groups instead of 9/7 with 3 asphericals. Despite this it weighs 30g less.

Considering the wildly varying designs and features of the V1 to V3 and the way the J-series changed from 1 to 5, Nikon seems to have lacked any coherent strategy. Add-on flash versus pop-up flash, built-in EVF versus add-on, plain rear screen versus tilt and hinge touch screen, the introduction of wifi, SD card downgraded to MicroSD. This makes if difficult to pick a 1 series model to buy just to try the system.

The J5 never seemed to achieve its 30fps of 60fps rates but the 20fps sequence shooting was more practical. This is a small section of a 20 megapixel frame, cropped identically for each frame. Every one showed the gull's wings in a slightly different position. The camera's automatic 'best shot' mode could not pick the best – it can only detect things like better focus or lack of motion blur. The ability to review sequences on the camera and delete just one frame or the entire set save media card space and makes transfer to computer (or by wifi to phone) faster and easier.



Movie quality, up to 4K 30p on the J5, is good with clear sound recording but no option to plug in a mic, or monitor. The J5's screen can be front faced for selfies or single-handed vlog/YouTubes.

There is one other very interesting model, the AW-1. It's a waterproof down to 15m camera with two underwater lenses, a 10-30mm zoom version and a 10mm ƒ2.8 which would have been much better at 8mm and ƒ2. The two AW lenses do not fit other N1 bodies, but N1 lenses fit the AW-1. Scuba and snorkel shooters quickly found the UW rating was more than optimistic. However, this 14.5 megapixel body has built-in GPS and if I could have found one not being sold from Japan or the USA I would have bought one.

The same goes for the other lenses in the 1 system. There's a wide-angle zoom, 6.7-13mm ƒ3.5-5.6 VR, equivalent to an 18-35mm, typically over £250. With wider apertures mattering on the tiny sensor, the 18.5mm ƒ1.8 standard lens fetches around £150 and the portrait angle 32mm ƒ1.2 double that if you can track one down. These have no VR stabilisation. The 70-300mm ƒ4.5-5.6 does, and needs it – it's a 190-810mm equivalent. Because of the special uses of the 1 system for birding and wildlife, it can fetch £500 to £700. Finally there's the FT-1 adaptor which sells for £120-150 and enables use of DX or FX AF-S Nikon lenses (including the Sigma 100-400mm which has a 1 system following). There is no true ultra-wide, which would mean something like a 4.5mm.

The Nikon 1 system is possibly the only digital mirrorless system with enough good surviving examples around to be fully collectible, and a cabinet full would not break the bank. All are made in China, found in quantity in Japan, often enough in the USA, and adequately in Britain and Europe. Only OM-Digital now comes close to matching its AF speed, and continuous frame rates, in anything except high end full frame mirrorless.

SanDisk
microSDHC
ADAPTER

The MicroSD card is a fiddly thing which needs an SD adaptor for reading. The J5 screen can be front faced.

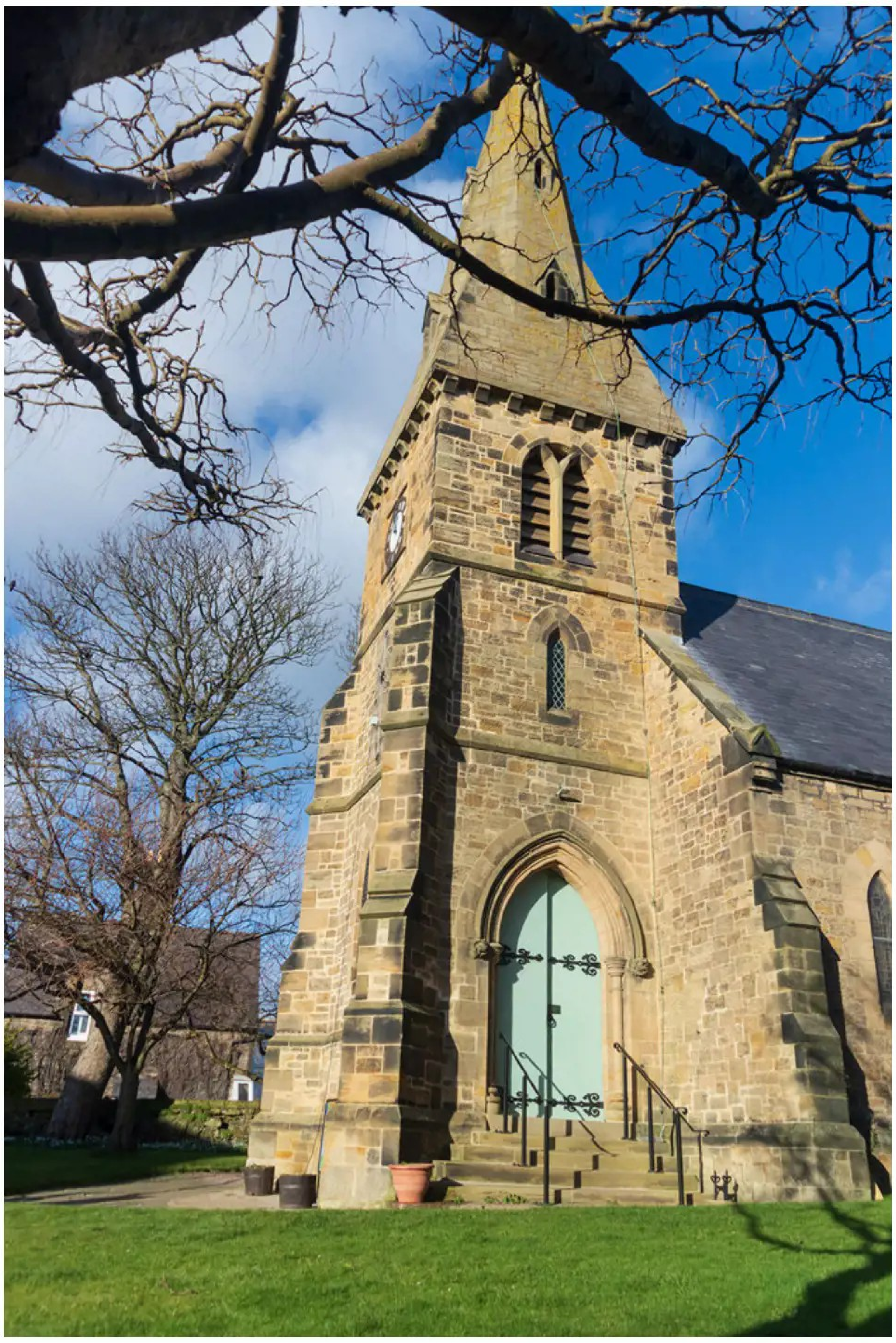
Nikon HB-N103
Nikon 1NIKKOR 30-110

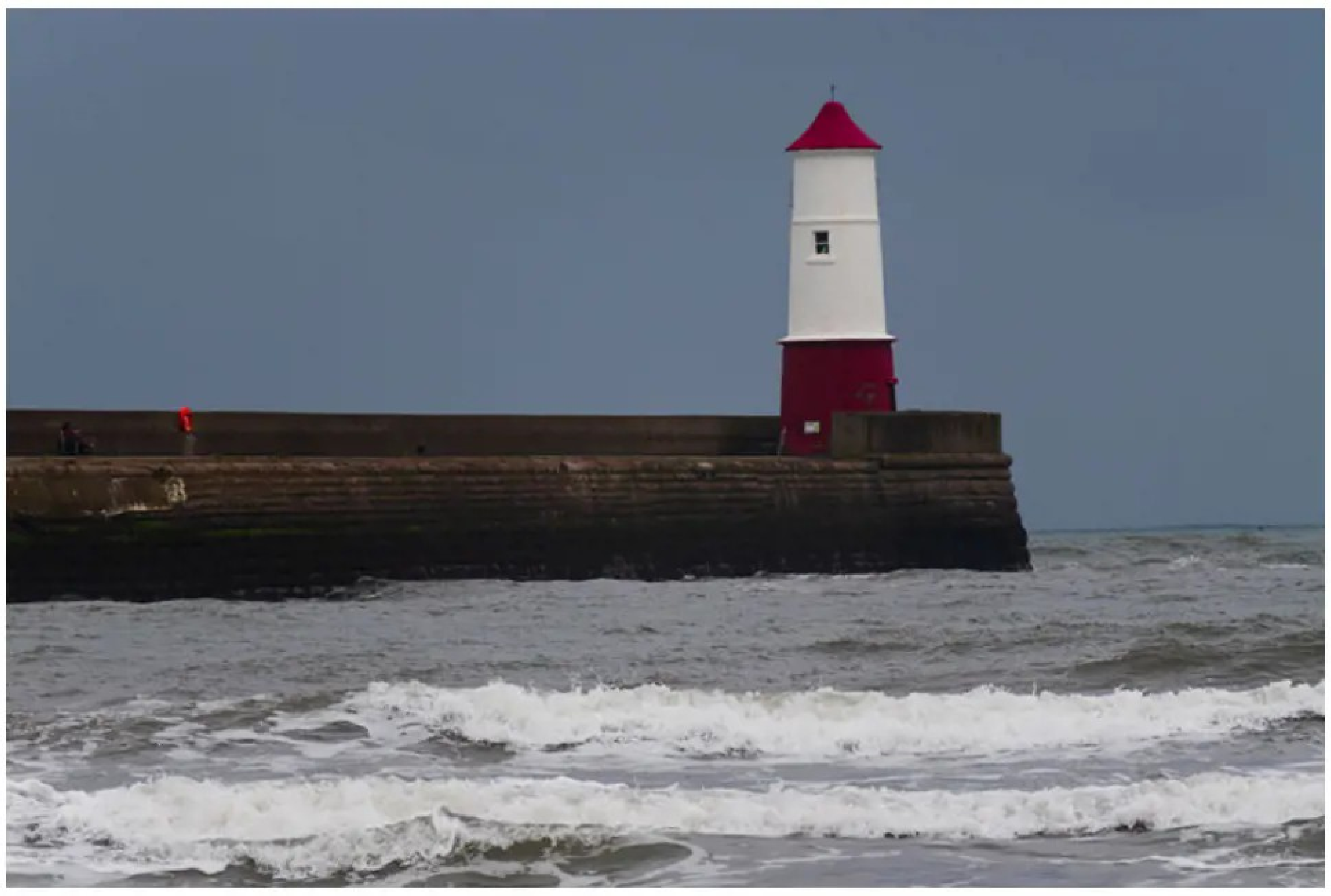
In use

The practical side of using these tiny cameras becomes clear when the J5's touch screen shutter release function is enabled. It's great to be able to tap the screen and have the camera focus and capture a shot instantly. It's not so wonderful when a slightly damp puffa jacket constantly fires shots at random unless the camera is always turned off, and even worse when trying to unfold the rear screen fires bursts at high speed. Battery life was enough for a day's casual use on either model.

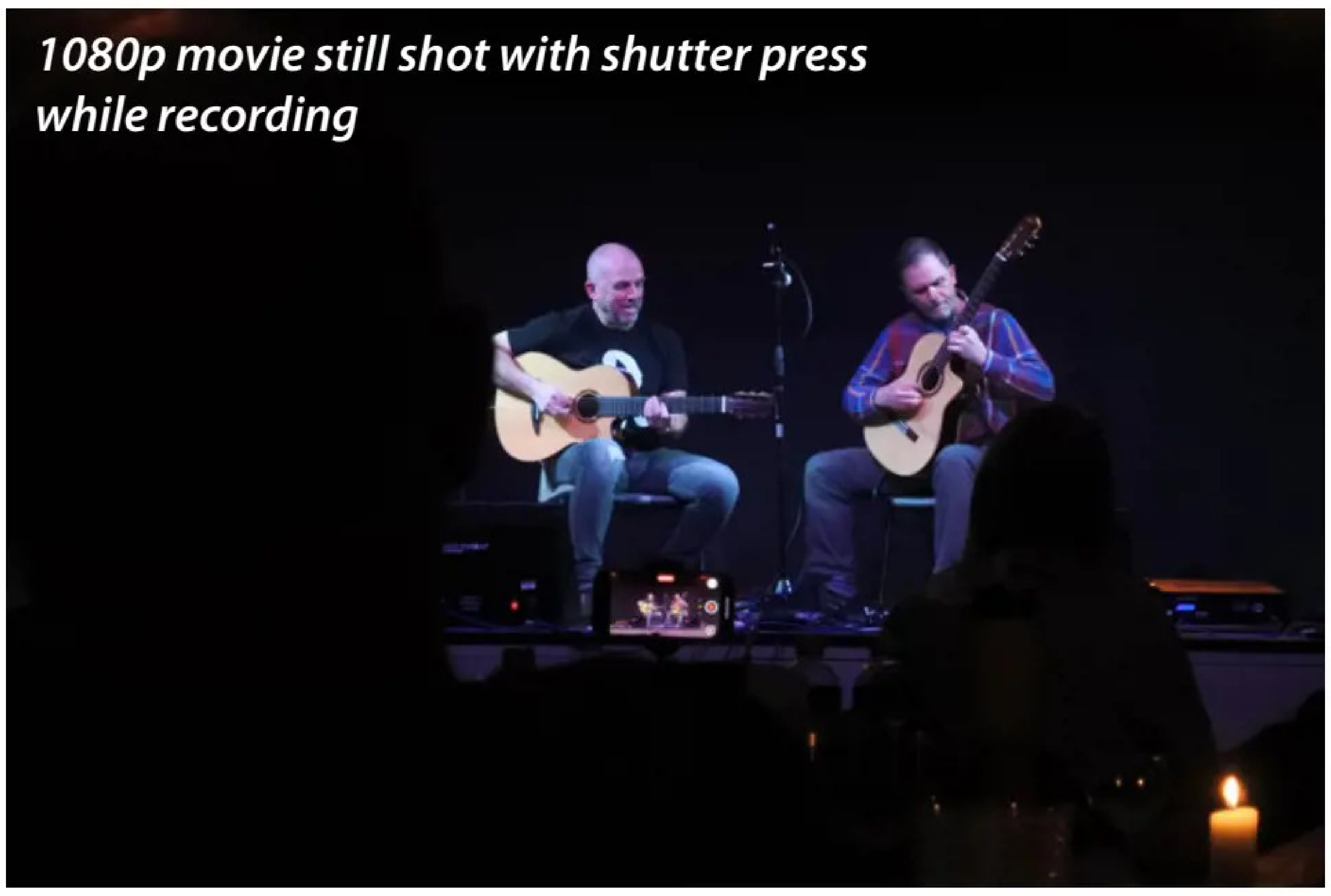
If you've got one of these, take another look at it. The J5 will go to live with a refractor telescope – not for daily use! The J1 kit will go in the car.

– David Kilpatrick

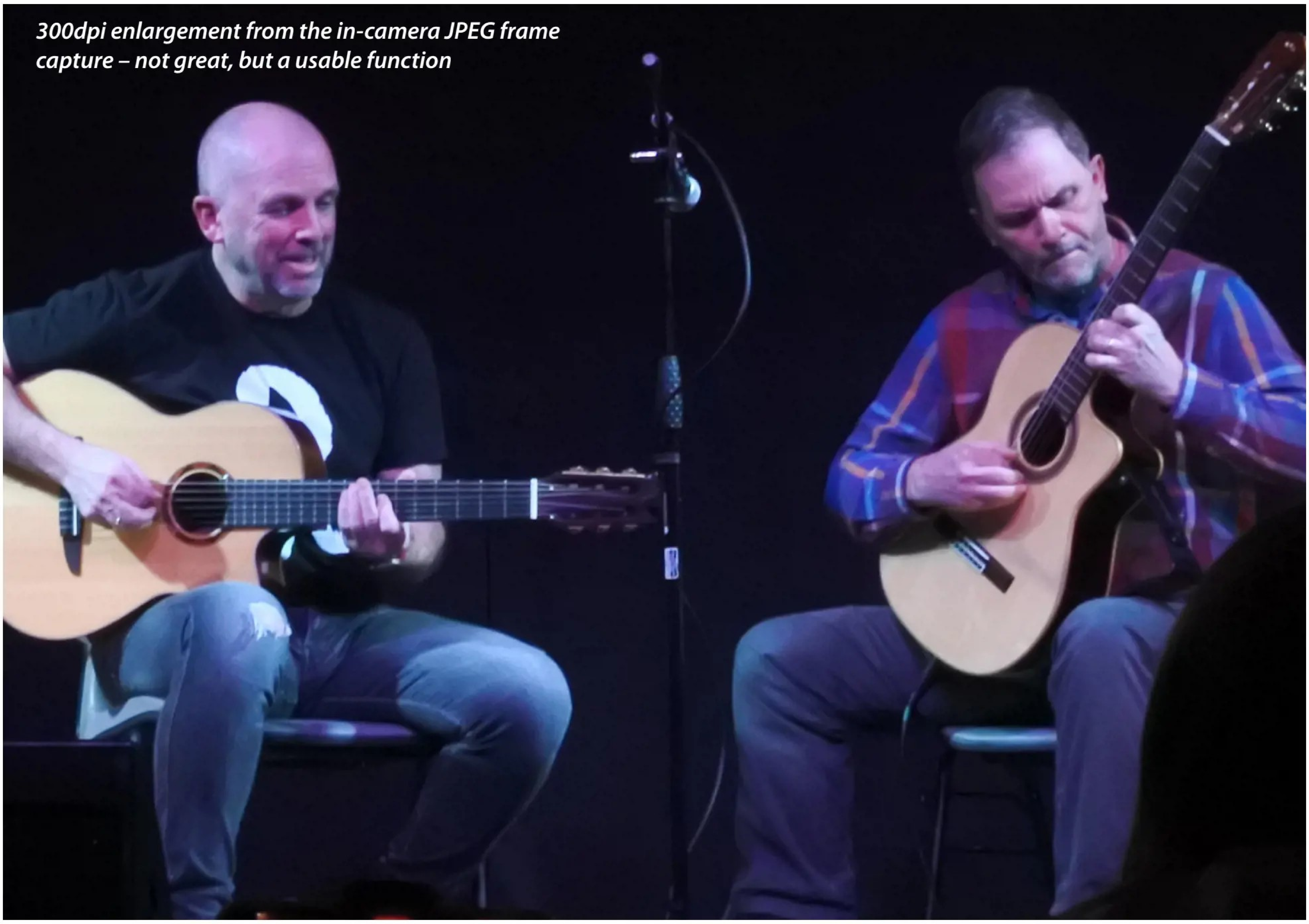




Left, ideal conditions, 10-30mm at 10mm, ISO 160, 1/800s at ƒ3.5 – which has all the depth of field needed and is very sharp indeed. Above, very poor conditions, 1/500s at ƒ5.6 and 110mm, ISO 360 – poor tone and detail. All J5.



1080p movie still shot with shutter press while recording



300dpi enlargement from the in-camera JPEG frame capture – not great, but a usable function

by David Kilpatrick

7Artisans 18mm Photoelectric ƒ5.6 full frame MF

The 18mm is one of the smallest lenses made for the full frame mirrorless systems (but not Canon). Even so it's deeper than the Viltrox 28mm pancake seen beside it here.

The 28mm ƒ4.5 fixed aperture AF lens I looked at in the last issue was a genuine pancake – almost no thicker than a body cap. That can not be expected of an 18mm designed to cover 24 x 36mm, The 7Artisans 18mm is not only fixed aperture at ƒ5.6, it's also manual focus with no distance scale, and lacks any kind of electronic connection despite the name 'Photoelectric'. However it's also under £100 and with its lens and rear caps can literally be popped loose into a pocket without worry about fragility. Like the Viltrox 28mm, it can be considered an ideal sacrificial lens for an environment where damage is likely – like photographing a welder or a shower rose in full flow from a super-close angle. These inexpensive Chinese optics can do that, and you could even tape a protective cover for the camera itself.

The manual 7Artisans 18mm or much tougher than the Viltrox 28mm, which has a peculiar protective shutter in front of an auto-extending AF lens unit, and can be damaged by not opening this before fitting the lens to a body and turning on – or even worse, leaving the body switched on when changing the lens. It accepts a 49mm filter, with an angle of view and vignetting character which makes a polariser hardly necessary.

Despite the fixed ƒ5.6 and short focal length, magnified manual focus works well. It's amazing how little depth of field exists when viewing at 4.7X, let alone 9.3X (the options on the Sony A7RV). You can opt to use focus peaking but magnified focus is far more accurate, and it is possible to set the camera up to do this on one press, not the four-step menu diving which Sony show in their on-line user guide.

However, the lack of a chip providing basic EXIF info is a drawback. Since the stabilisation is either auto set this way or reverts to the last manual focal length entered, there a risk you may have set 500mm, as I had for a manual mirror lens. Shooting with the 18mm and having that set produces wildly unsharp hand-held exposures even at 1/30s. The reverse also applies. Fortunately I currently only have the 18mm in my bag as a manual lens, so I know it's going to be stabilised and will tackle exposures like 1 second hand held reliably.

The missing chip, which need not be complex as it does not have to transfer focus distance or variable aperture info to the camera, also means no lens correction profile either for in-camera or raw file processing. This 18mm would benefit from both distortion and vignetting data, though nothing at all could fix the softness which hits the extreme corners. The question is whether or not this matters, along with the field curvature which causes it but enables the good rectilinear drawing – this is always a trade off, correcting the geometry of a wide-angle lens and removing barrel distortion tends to result in a cap-form focus plane. A quick magnified manual focus check confirmed that the corner blur is entirely due to this. With the centre point focused around 45cm, the focus had to be set to the 30cm minimum for the corner to be sharp at 45cm away. So the lens will focus well, close-up, if you happen have a large dish or bowl as your subject.

This is extreme because the curvature is stronger at close range. If you are shooting a small room, maybe a narrow passage or a cave, the curvature can keep the walls, floor and ceiling nearer the lens sharp when the end of the space is focused on. Properly focused detail looks nearly as sharp in the extreme corner as it does in the centre, and that's very sharp indeed. But the loss of detail starts a little beyond the APS-C crop.

While the vignetting could be corrected with a centre filter, that would cost more than the lens. Setting the maximum +100 vignetting correction in *Adobe Camera Raw* or *Lightroom* fixes it just as well, with a risk of more noise in the corrected tones if low light and high ISO are involved.

The ƒ5.6 aperture is created between the front and rear cells of a 7-element, 5-group design using what appears to be a stepped disc making concentric rings both sides, instead of a flat disc. It's a perfectly round aperture, no blades involved, but one aspect of the design fails to suppress reflections, as shining a light showed The aperture stop is shiny anodised machining when it should be dead matt black.

This leads to another observation. If this lens was fitted with an ƒ11 or maybe ƒ13 Waterhouse stop, most of the heavy vignetting and loss of corner sharpness would disappear. It would become extremely sharp. I'm not going to take it apart and try, and any such stop would need to be one you could move into place. The extra depth of field would be useful as ƒ5.6 gives much less than you would imagine on a high-res full frame shot.

The picture examples are subjects, except for the gravestone, where the 18mm view was essential. In the top three architectural geometry was needed, and the little lens delivers. The corner softness didn't affect any important detail.

The cost at Amazon in L, E or Z mount is just £89.

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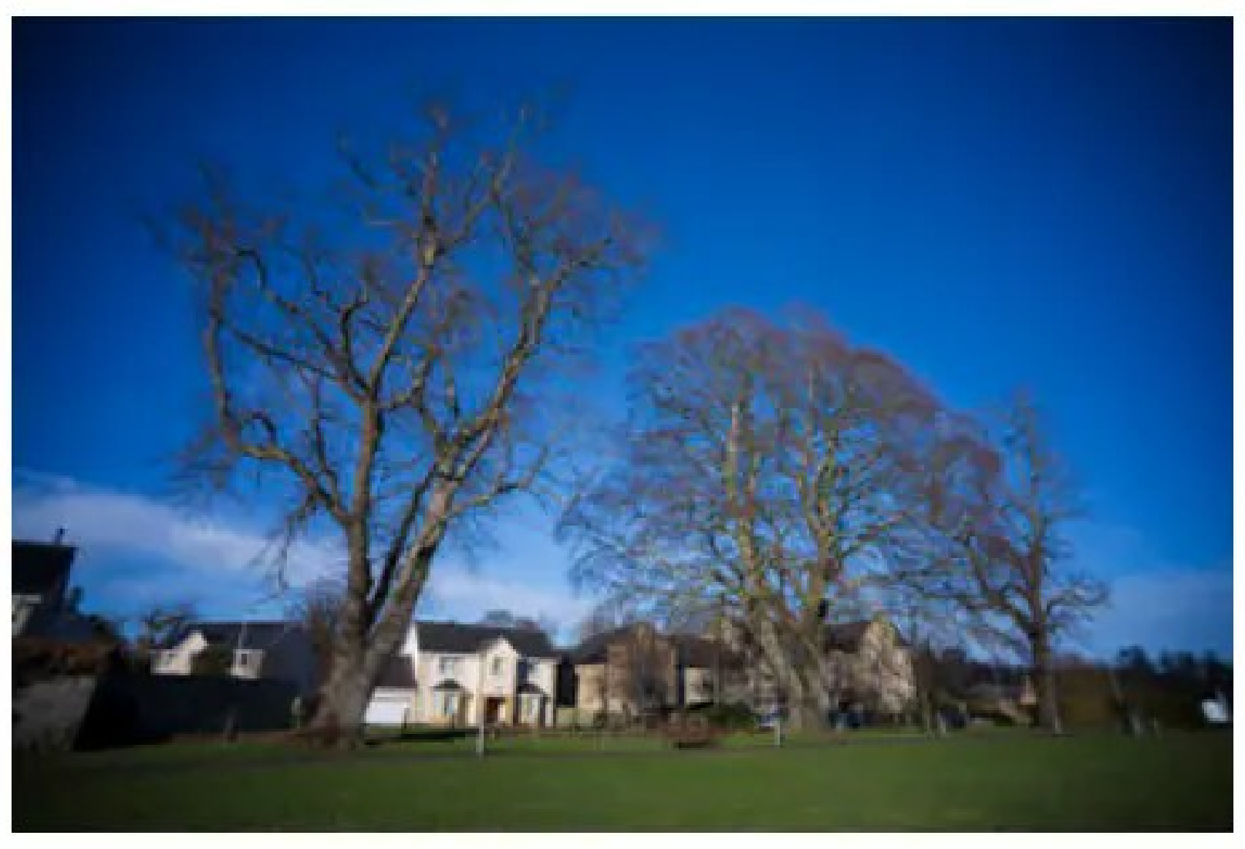

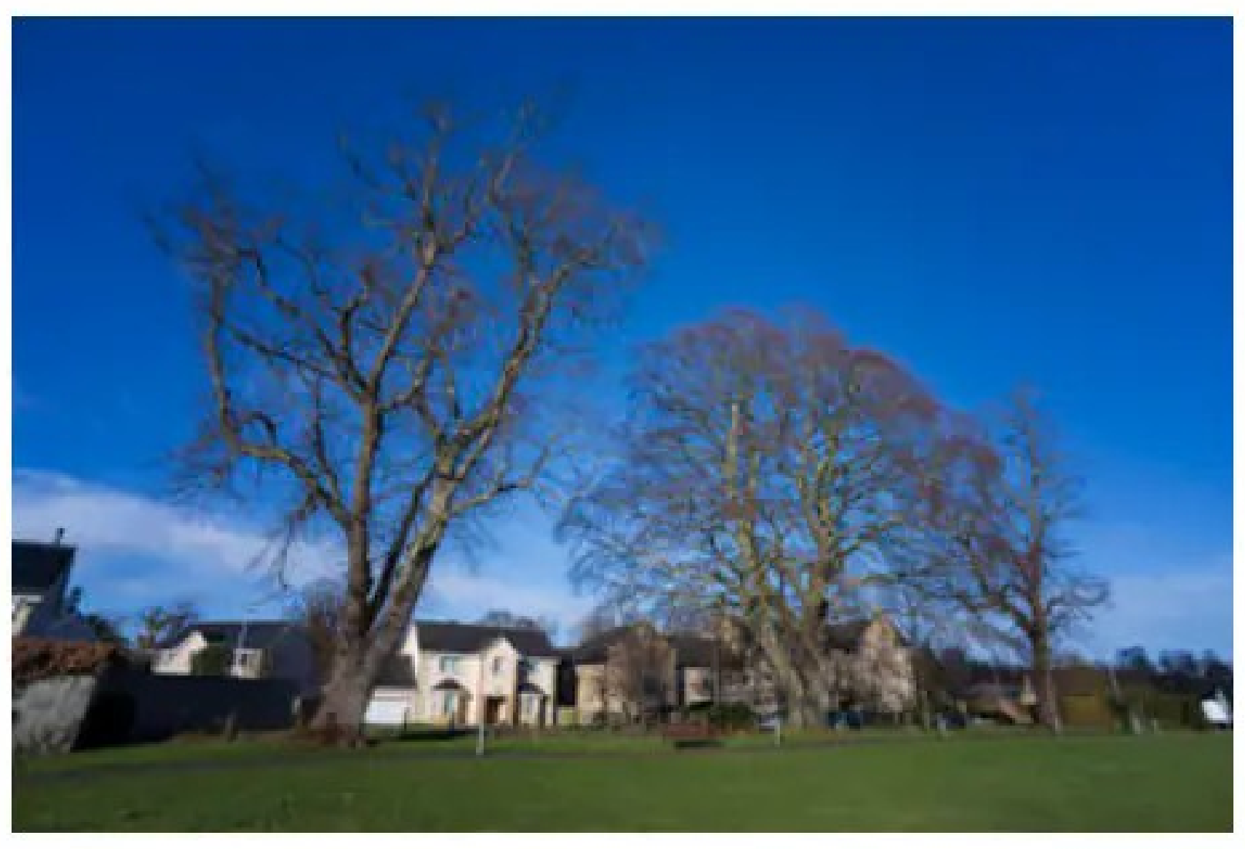

The 18mm vignetting in Adobe Landscape profile, which gives the richest sky blues. Top uncorrected, bottom with +100 Adobe Camera Raw 'Optics' Vignetting control.

The cap-shape curvature of field actually fits subjects like this, but vignetting and softness affect the extremes. Vandalised interior of 1801 gun battery in Alnmouth.

Top: interior and chancel ceiling of St Andrew's Scottish Episcopal Church in Kelso, hand held and camera on its back on floor. Centre: 1801 gun battery, Alnmouth. Above: closest 30cm focus. Right: when vignetting makes the shot.

This lens reminded me a lot of the Russar 20mm ƒ5.6 for Leica M39 in size, contrast, colour rendering and vignetting. My 1995 report on this can still be read
https://www.iconpublications.com/photon/april95/russar.html

TTArtisan 75mm ƒ2 FE AF

It's a little smaller than Sony's 85mm ƒ1.8 and has an aperture ring. It costs £199 or less.

Can we recommend a lens which is very sharp and has generally good colour, AF and ergonomics but produces strong flare in adverse light?

The answer is probably just 'no' but having set out to try the TTArtisan 75mm ƒ2 AF it's fair to report on what it can do rather than what it may be stumped by.

One caveat. I bought this lens, from the TTArtisan 'One Hundred Store' Amazon listing at the RRP of £199 including VAT, making it around £165 basic. This is what UK dealers will price it at. However, if you are willing to wait a few days for an import, you could pay under £160 and no VAT via eBay vendors. Amazon's return window and process is much better, should you find anything wrong in the first six weeks.

The Chinese lens is as well made as we have come to expect, and equally well presented in terms of packaging. It comes with a uniquely sensible rear lens cap, which does the same job as the fairly expensive docking stations for Samyang and other lenses. There's no USB port on the lens, which probably improves weatherproofing (of which it claims none). My experience with bricking an expensive Viltrox lens means I am most unlikely ever to attempt a firmware upgrade using this adaptor – Chinese firmware updates generally demand an oldish Windows machine and not a current Mac, together with a rock-solid connection to a server which may fail to transmit the download midway not matter how good your fibre is. So its performance will be limited to how it performed on purchase, unless it just stops working with some future Sony body. That is possible.

No worries, as it performed well in terms of AF speed, subject detection and human or animal eye AF, continuous AF during video filming and so on. Testing using Direct Manual Focus to adjust a magnified view after acquiring AF showed that the AF makes a faint stepper click which will not be audible with normal focus changes, and also reveals that it has an unusual bokeh with slight CA shift and directional blur foreground and background. This does not seem to be due to any faults like astigmatism, it's just interesting to focus on a suitable target and study the change. In the plane of focus the rendering is perfect.

The lens comes with a rather attractive round-cornered rectangular petal bayonet lens hood which fits firmly and does not tend to cut any corners off. This hood is just 30mm deep and the petal cutaways go back to half that.

Given the issues with flare patches from light sources just outside the shot, or striking the lens from well beyond the field of view, this depth is not enough. It's no more than Sony's hood for their 35mm ƒ1.8 FE, which is narrower as well, or the 40mm of Sony's 85mm ƒ1.8 hood which is a very slightly flared cylinder with no cutaway for the corners of the shot. It is hard to give an exact figure but a hood designed like the TTArtisan example could probably be twice as deep.

You can see two examples of flare problems below. In the top pair a small change in composition let light strike the front element despite the hood, causing half the shot to be veiled over at ƒ2. The good shot needed both stopping down to ƒ4 and a change of camera angle. The big golden sunset effect on the road is not wet road – it's the flare at ƒ8 (left) and ƒ4.

However, in most situations lights in the picture area don't throw up flare. General rendering is attractive and complex blur is limited to very specific conditions.

The AF works well for movies, but the third-stop clicked aperture ring can't be de-clicked. It lacks the function button and AF/MF switch of the Sony 85mm too.

Overall, for the sub-£200 cost it's a very compact sharp portrait and landscape lens.

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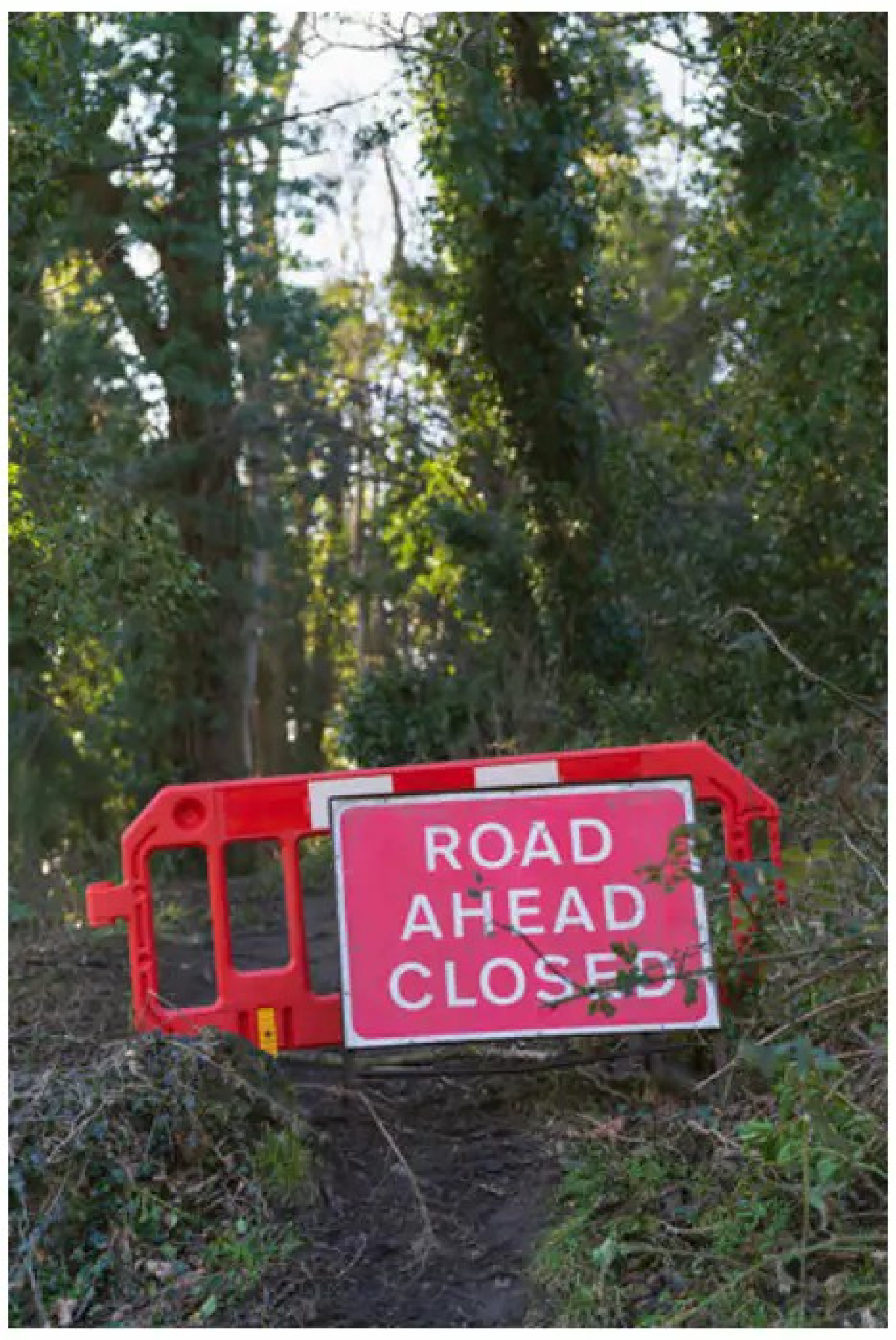
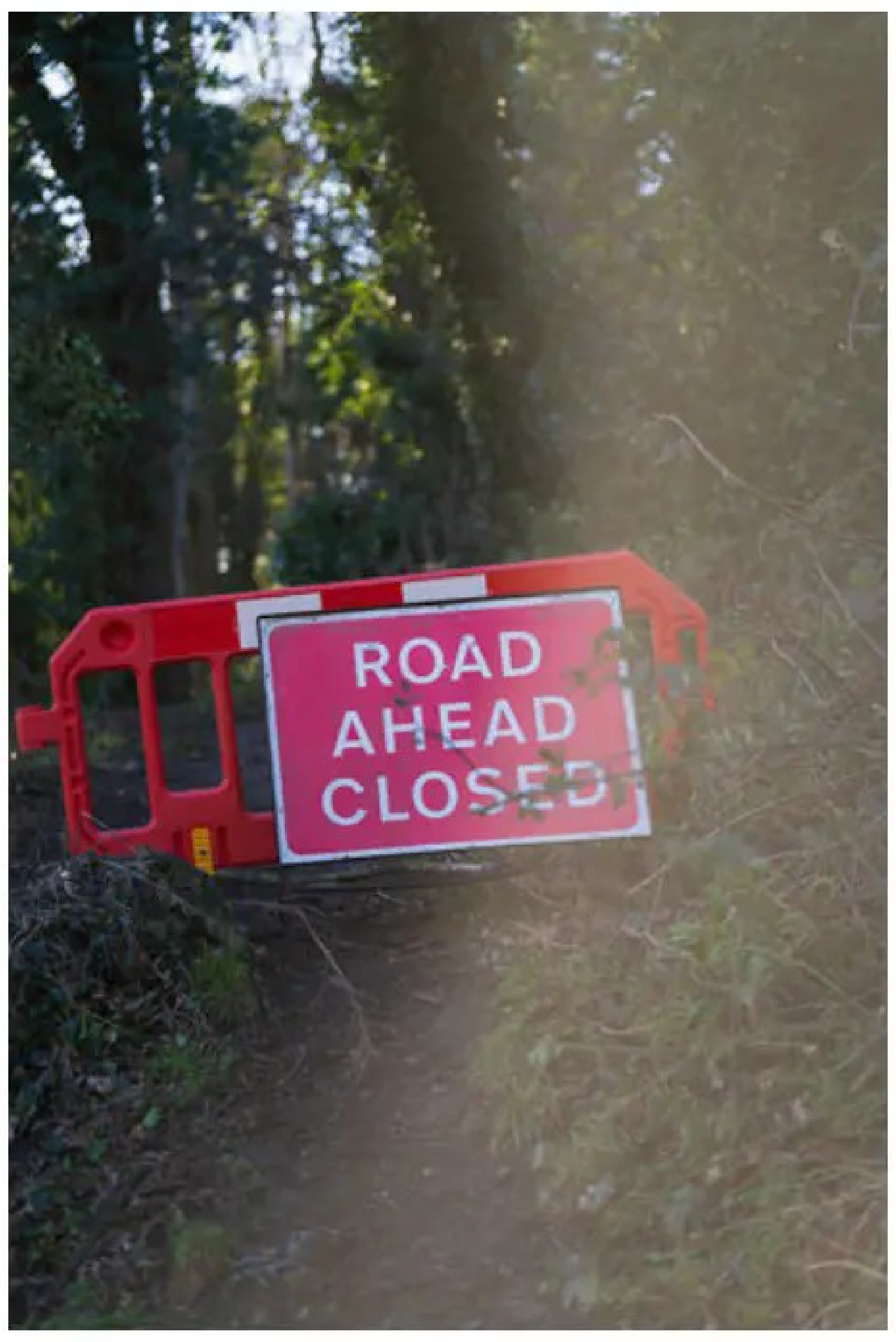
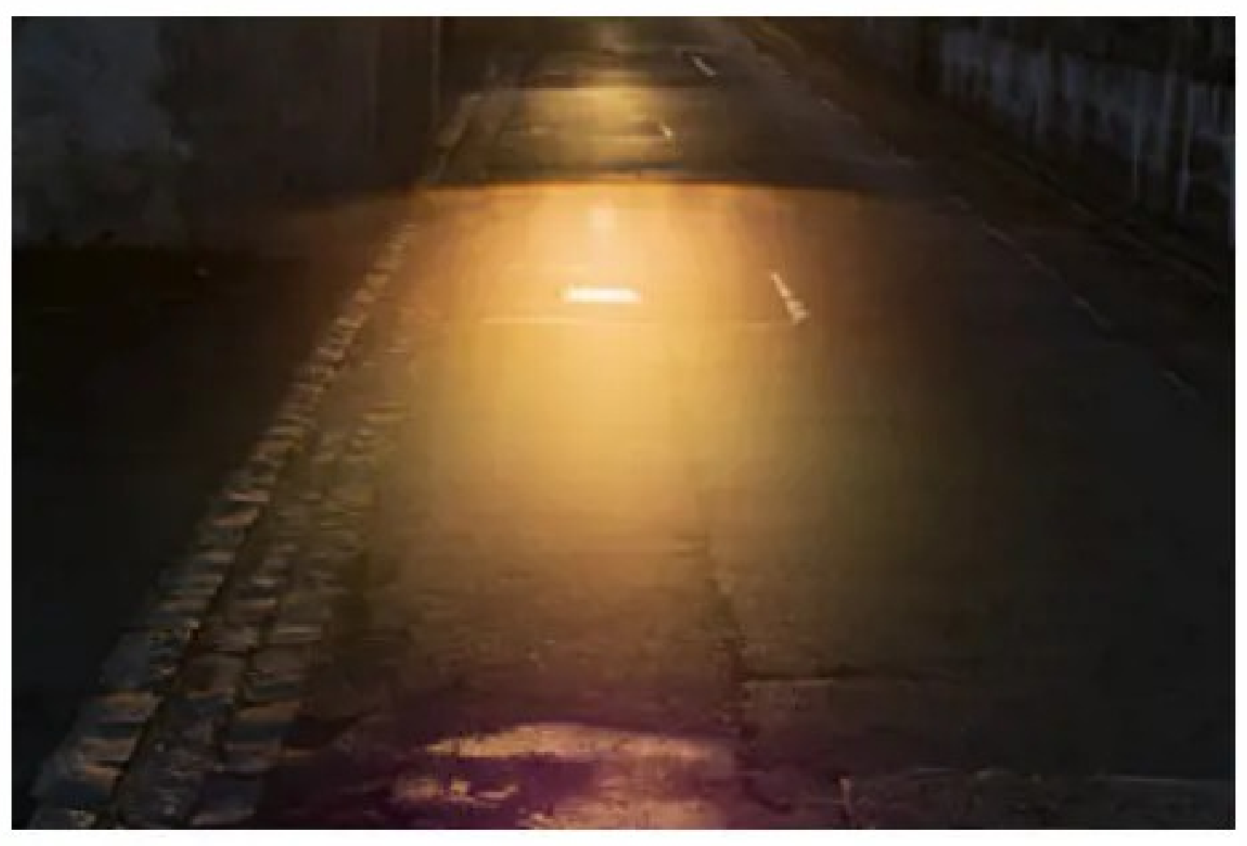
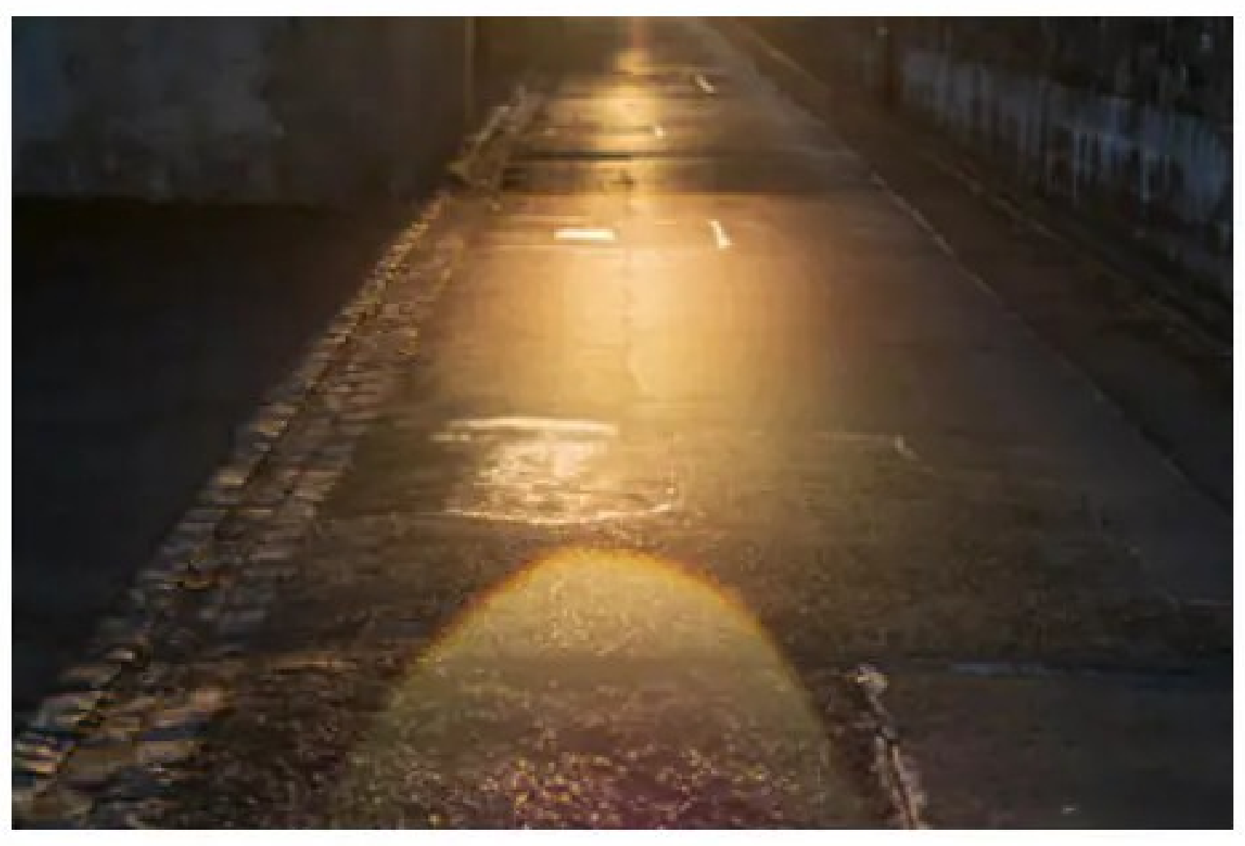
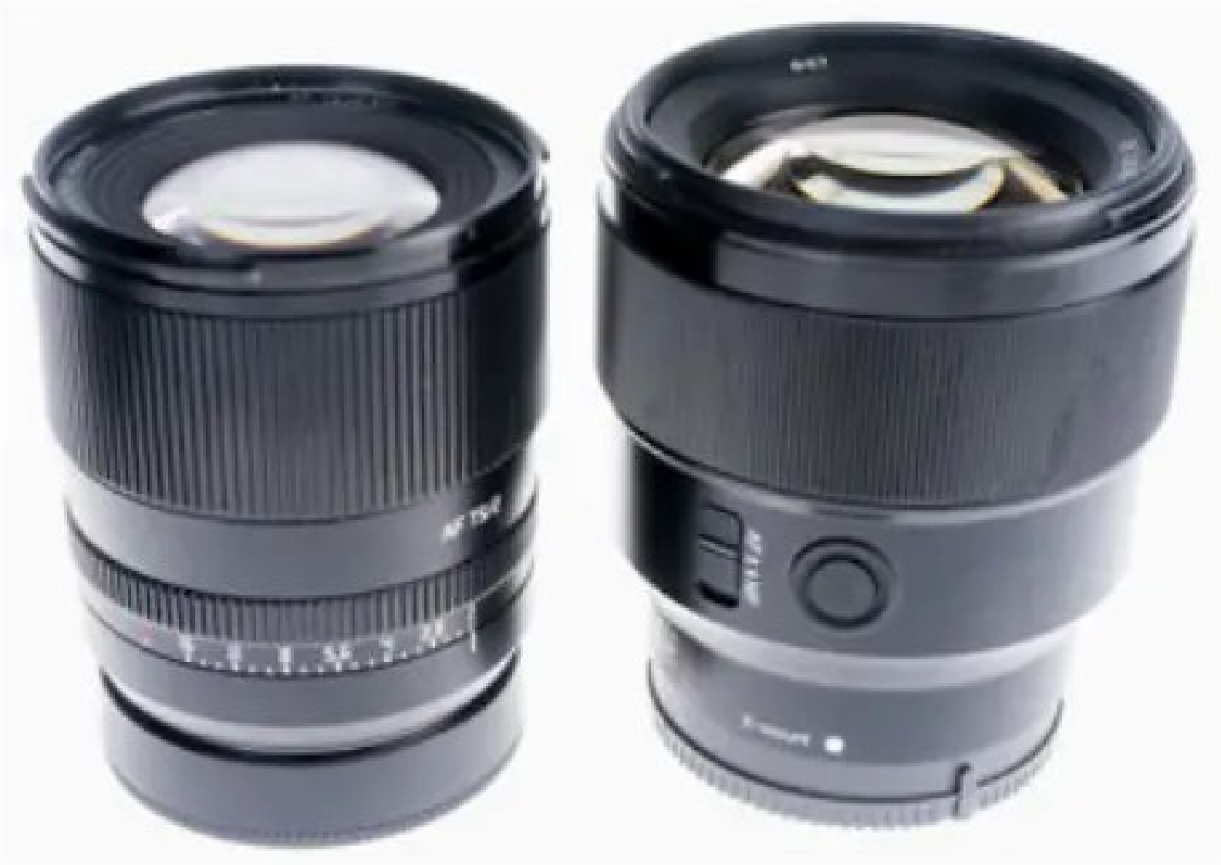


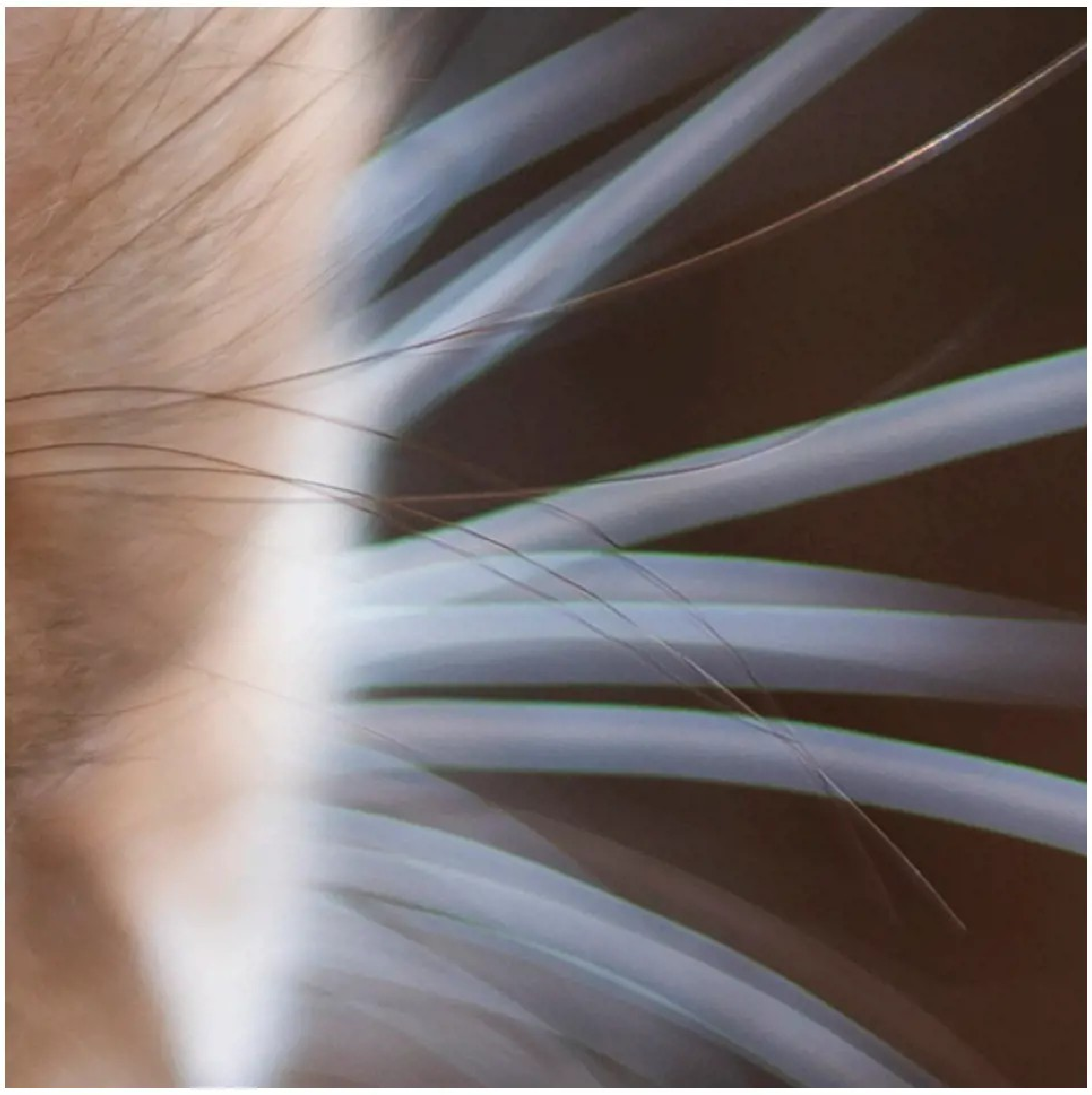


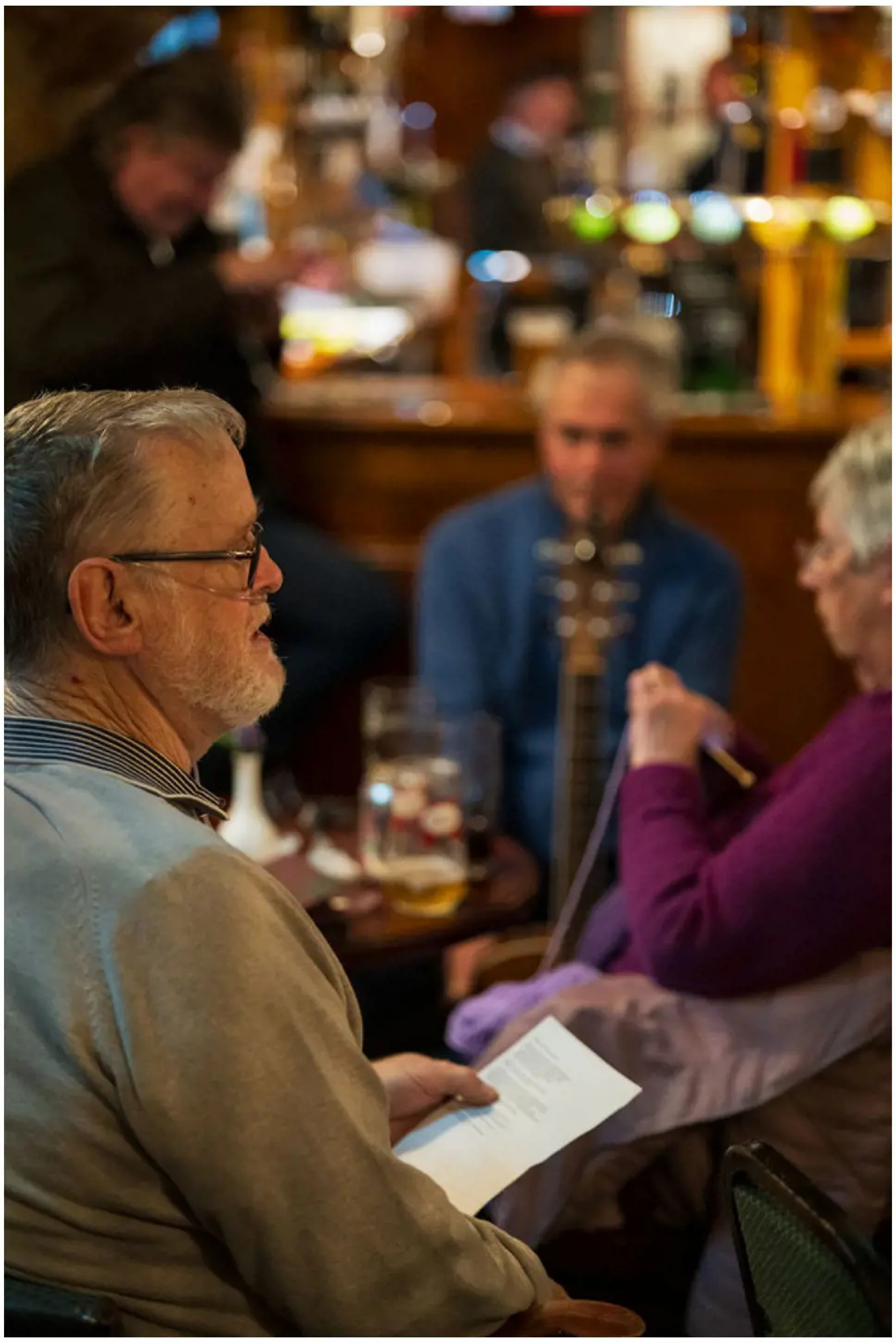




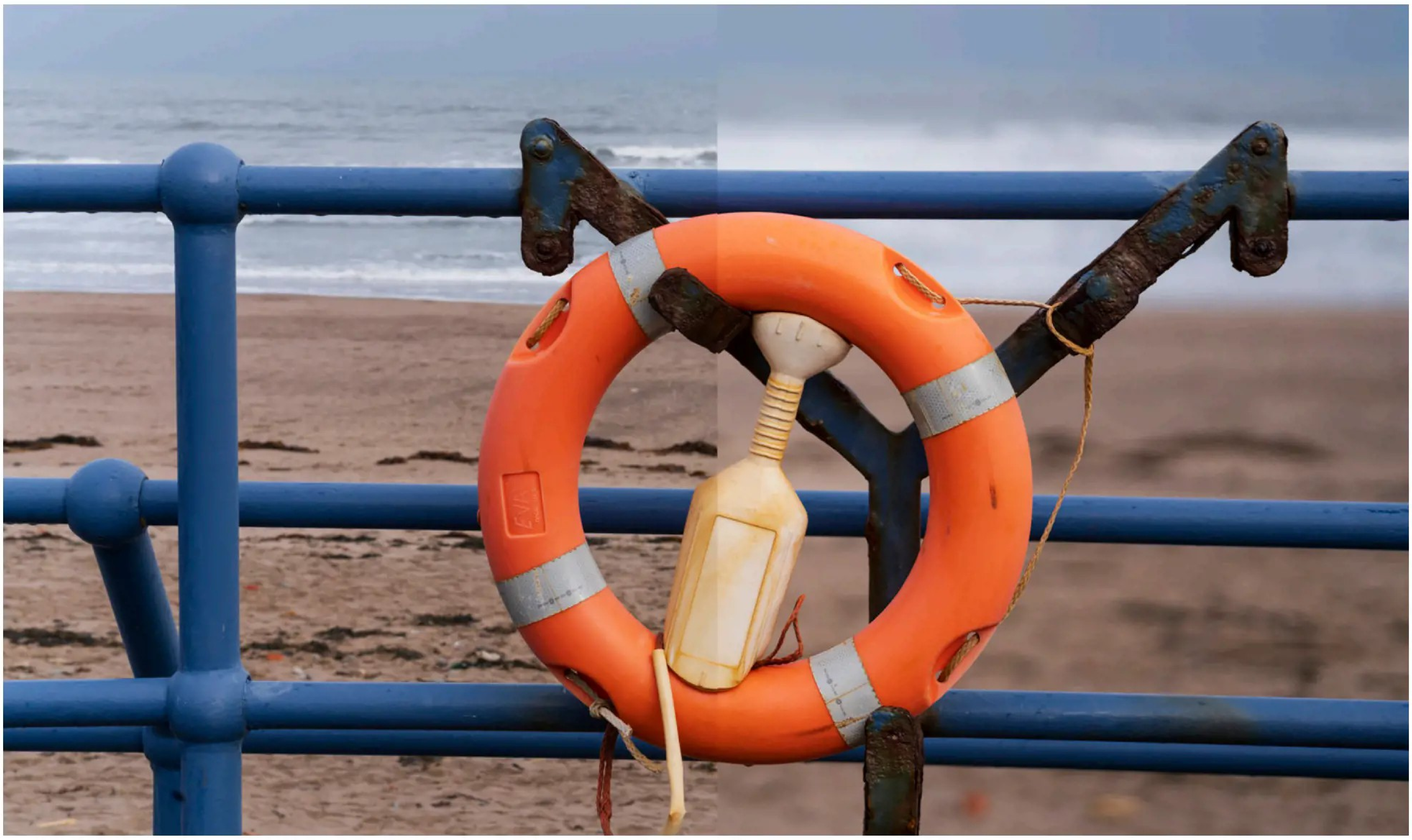


Left: flare from sun striking the front element despite the lens hood, top pair. Lower pair, low sun flare (with hood) at ƒ8 left, and ƒ4 right. Above, the 75mm compared to Sony's 85mm ƒ1.8. The slimmer barrel makes it feel much smaller, and it's 50g lighter.





Do you need ƒ1.8, or ƒ1.4? The 75mm has some unusual bokeh qualities. The cat whiskers at ƒ2 (enlarged view) show traces of longitudinal CA but much better than budget ƒ1.8 50mm or 85mms from Sony or Canon. Above, singer George in the Auld Cross Keys, Denholm, at ƒ2 with the bar showing bokeh. Below, at ƒ16 left half, ƒ2 right half – a great range of effects in between.



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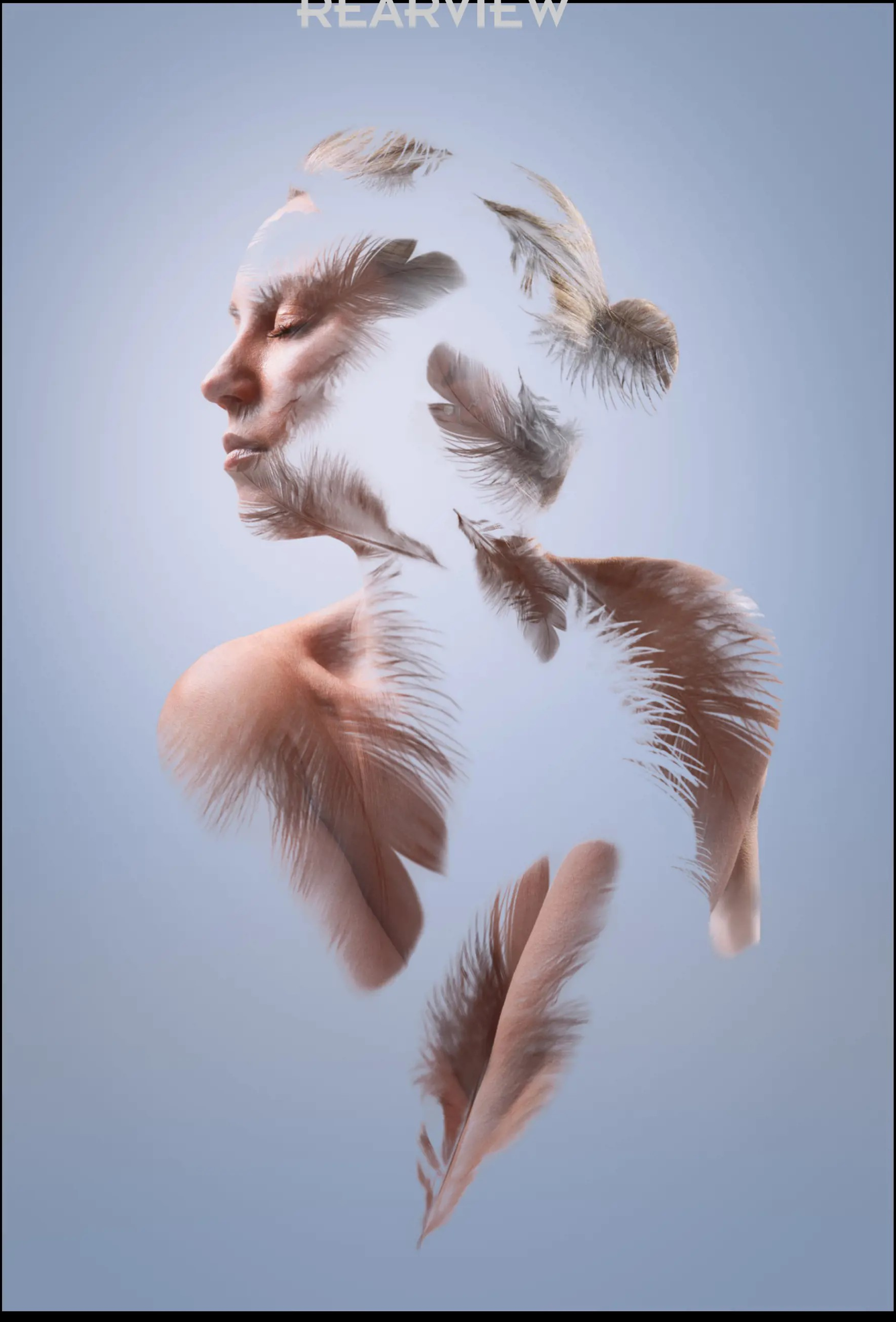
REARVIEW



By Rachel Green
Guild of Photographers Awards 2024 Avant Garde Image of the Year